

EXTEND YOUR NODE.
LONDON CATALOGUE BY
COLLECTING EXTRAPAGES
FROM NODE.LONDON
VENUES AND PROJECTS.

info@node.london

Collate these with the
contextual publication *Media
Mutandis: A NODE.London
Reader* in the attached folder
to create your own record
of NODE.London March '06.

.node.london
march '06

season of media arts www.nodel.org

foreword:

Media arts are popularly held to be difficult, or even impossible, to exhibit. This is not due to a lack of good work, venues or audiences – quite the opposite – but art of such an interactive, ephemeral, temporal, hybrid and often radical nature inevitably defies the easy contextualisation offered by conventional curation. It also defies easy definition by the conventional art-historical lexicon, necessitating extensive lists of characteristics as above; and even these are insufficient to encapsulate the range of work included in the NODE.London March 2006 season of media arts. Perhaps the real problem with media arts, therefore, is also its most distinctive and productive attribute: that there is such a diverse profusion of practitioners, projects and places in which to discover them. To facilitate the broadest possible discussion of the work, proponents of media arts proffer as many terms as possible, reducing long lists into a remarkable array of acronyms. Associated acronymic entities include FLOSS (Free/Libre Open Source Software), HTTP (House of Technologically Termed Praxis) and CACHe (Computer Arts, Contexts, Histories etc). Despite the fact they do the job in the absence of a more definitive discourse, for those trying to make sense of such a highly prolific arts arena these acronyms can sometimes be a pain in the ARSS (Art Receiving Sensory Systems)! At first glance, therefore, one could be forgiven for expecting NODE.London (Networked, Open, Distributed, Events in London) to cause a similar state of 'acute acronym ache', yet the main aim of the individuals and organisations behind NODE.London has in fact been to provide relief from such an affliction. Working as an open organisation, using 'consensus decision making' and pooling ideas, resources and even people, NODE.London has sought to fortify existing media arts networks, encourage the production of experimental media arts within a London-based framework and assist in the articulation of such artistry to a wider audience. NODE.London does not just provide temporary respite, but is concerned with cultivating continued creativity. The website (<http://www.nodel.org>) provides up-to-the-minute information on artworks and events celebrated during March 2006, but beyond this time has the potential to develop a dynamic resource for media arts production, presentation and interpretation. The contextual reader, *Media Mutandis: A NODE.London Reader*, available in libraries, bookshops, online outlets and as a Print On Demand book, situates NODE.London's activity in a wider discourse of media theory, culture, technology, politics and praxis. And the NODE.London network of people and projects continues to expand exponentially. Welcome to the first collective presentation of London wide media arts activity organised by NODE.London and welcome to a new level of engagement with media arts! *Charlotte Frost*

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Disclaimer

Artists and organisations have been responsible for the content of their entries, apart from broad editing by NODE.London for the purposes of stylistic consistency.

Website

Visit www.nodel.org up to and throughout March to view details of newly added projects, up-to-date event information, and to add yourself to the developing map of media arts in London.

design yippiyeah cooperative

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Devour the Earth

a project by Zev Robinson (*lyrics*), John Hartley (*lyrics*), artafterscience (*video*), Orquesta Tonta (Idiot Orchestra) (*music*)

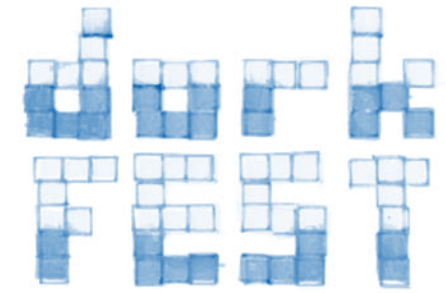
<http://www.artafterscience.com>

Devour the Earth is a dada-esque exploration into consumerism running rampant, leaving a culture of zombies and the living dead to omnivorously deplete the earth's resources as its consequence.

A montage of images using both original footage and clips from horror and sci-fi movies, and educational films from the 1950s on shopping, gender-roles and technology. Lyrics are also derived from cut-up segments of the dialogues and narration of these films, edited and re-arranged, all in and out of synch to the wonderful rhythms of Orquesta Tonta.

This is a continuation of an earlier video by Zev Robinson and Orquesta Tonta (http://www.artafterscience.com/orchestra_tonta/orquesta_tonta.htm) and one using music by the Walter Thompson Orchestra as well as the Chatterbox video installation.

Devour the Earth will be far more complex, developing the narrative and adding live music and actors into a multimedia extravaganza.



people doing strange things with electricity

7

dorkfest 2006

a project by Peter Brownell, Ben Invasion, Alex McLean, Saul Albert, Dorkbot London in collaboration with Boxing Club (collaborator)

<http://www.dorkfest.org.uk>

London *dorkfest 2006*: people doing strange things with electricity.

A weekend gathering at the edge of art, science and uselessness; *dorkfest 2006* is a two day showcase of inventions and explorations into electricity and its (stranger) uses. The event will give the public an opportunity to see the creations by a global network of dorks (although others might call them artists, inventors, programmers and musicians).

Previous events have seen cybernetic parrot sausages, megavolt destruct-o-trons, criminal robots and clocks that tell the time from prawn cocktail decay. Creations on display range in form from mechanical objects, musical instruments, software and other things we did not expect.

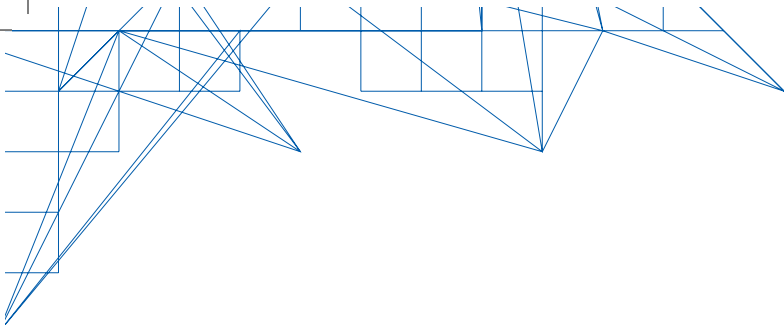
dorkfest 2006 will be comprised of installations, demonstrations, workshops, film screenings, presentations and some performances. There will be limited tickets available for the Saturday evening session.

east
Limehouse Town Hall
E14 7HA

March 16
7:30pm – 9pm
(times to be confirmed)

east
Limehouse Town Hall
E14 7HA

March 18 & 19
12pm – 9pm
(times to be confirmed)



→ cluster

NODE.L at The Nunnery Gallery

The Nunnery Gallery is an important cultural landmark and an exciting venue promoting quality and access in the arts, and is happy to become a NODE in March 2006.

As part of NODE.L, The Nunnery Gallery will be hosting events on Saturday March 4, 11 and 18. The events will reflect the digital developments in contemporary art practice and create a discourse for artists, performers, creators and curators.

Visions in the Nunnery starts with a film screening on Friday March 24. Preview starts at 6.30pm, and film screening at 8pm.

The showcase of digital artists and creators reflecting digital developments in current contemporary arts practice is open on Saturday March 25 and Sunday March 26, 1pm – 5pm.

<http://www.bowarts.co.uk>

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NODE.L at The Nunnery Gallery (part 1)
The Nunnery Gallery
March 4
Mapping Chinese New Year's Eve Dinner
see page 9
Oral Tradition *see page 9*

NODE.L at The Nunnery Gallery (part 2)
The Nunnery Gallery
March 11
Mapping Chinese New Year's Eve Dinner
see page 9
Oral Tradition *see page 9*

NODE.L at The Nunnery Gallery (part 3)
The Nunnery Gallery
March 18
Mapping Chinese New Year's Eve Dinner
see page 9
Oral Tradition *see page 9*

Visions in the Nunnery (day 1)
The Nunnery Gallery
March 24
see page 10

Visions in the Nunnery (day 2)
The Nunnery Gallery
March 25
see page 10

Visions in the Nunnery (day 3)
The Nunnery Gallery
March 26
see page 10



Mapping Chinese New Year's Eve Dinner

a project by Wanda Yu-Ying Hu (*originator*)

The project uses digital technology to map the landscape of transnational Chinese cultural identity. People of Chinese descent in different parts of the world have been invited to take digital photographs or video footage of their dinners on Chinese New Year's Eve. There are images of the food, the places and the people they have dinner with. Images and comments about the event are gathered via the internet. All the collected material is edited into separated themed video clips for the installation.

The project explores how the dinner varies in different part of the world within the shared framework of Chinese culture, and how the young Chinese generation who are now living in a globalised world perceive this already transformed and diversified tradition. Via the internet, the physical boundaries of geographically dispersed nations and time zones are fused. Collective views are gathered in one point (one email address) to be merged and (trans)formed by digital technology. A contemporary landscape of Chinese identity is then built up, which crosses the boundaries of space and time.

9

Oral Tradition

a project by Kevin Carter

http://www.co-lab.org/commissions/oral_tradition.html

Oral Tradition consists of a two-screen projection, specially written Speech Recognition (SR) software, two microphones and computers. The work uses a well known duet, 'Don't Go Breaking My Heart' originally performed by Elton John and Kikki Dee, and the projections feature flash-animated male and female performers.

The work is built around a game of call and response. For example, the male singer sings his line of the duet, 'Don't go breaking my heart', at the same time as the female performer, using the SR software, listens to the words being sung, and makes an attempt to understand them. The results of this lyrical exchange are then saved and this new lyric used the next time the song is sung.

The software system is designed in such a way that both performers will understand each other perfectly when the installation space is empty of people and ambient noise. As people enter the space creating noise, mistakes between the performers occur and are logged. At the same time the software is listening to the audience members. If they speak any of the lyrics to the song, the animated performers will jump to that position in the song and start singing.



10

Visions in the Nunnery

a project by Julie Freeman (Curator)

<http://www.bowarts.co.uk>

Visions in the Nunnery is the ninth annual open submission event for artists working in digital media. The short film screening and exhibition of digital art is the result of an open call for submissions. The selection of works reflects digital developments in current contemporary arts practice.

Exhibition preview from 6:30 – 9:30pm. Short film screening starts at 8pm.

APT London (A Piece of Town)

a project by Miriam Steinhauser (artist)
in collaboration with The Bow Arts Trust

<http://www.gold.ac.uk/visual-arts/exhibitions/mafa2005/pages/ms.html>

APT London (A Piece of Town), a photographic series, maps unimposing objects in the public space of the City of London, which seem to have not yet been commercialised. Each photograph shows a carefully chosen object, and a text on top details the object's material, measurements and features.

Part of this work's concept is that the purchaser of each photograph also receives a map of the site so that he or she is enabled to find the mapped object in public space. *APT* is an ongoing series; before London it had been realised in Zurich in 2003. It will be continued in other cities all over the world where property prices are high.

Miriam Steinhauser's artistic practice undertakes to explore reality. After working with performance and video, she became increasingly interested in public and architectural spaces. Her research-based, yet performative work looks into the influence of commercialisation and globalisation on spaces. She works with two- and three-dimensional media as well as with live events.

east
The Nunnery Gallery
E3 2SJ

March 24, 25 & 26
6:30pm – 9:30pm

east
The Nunnery Gallery
E3 2SJ

event details
<http://www.nodel.org>



11

PORTA2030

a project by Ilze Black, Shu Lea Cheang, Alexei Blinov
in collaboration with RayLabHub, SPACE Media Arts,
TAKE2030

<http://www.take2030.net>

PORTA2030 by TAKE2030, in collaboration with SPACE and HiveNetWork.

Towards building a portable, sustainable and responsive social network by year 2030, *PORTA2030* will perform a mobile network project: *PORTA2030*. *PORTA2030* deploys the porta-pack, a data sensing-storage-transmission portable unit that allows intervention via its urgent signal relay network system.

PORTA2030 takes into account any given urgency scenario and mobilizes porters to propagate and activate a collective response through visual and sonic manifestation.

PORTA2030 recruits a group of 10 porters made up of community residents – workers and artists, butchers and barbers, hooded youth and pensioners, soundists and visualizers, bikers and talkers. We start by engaging a community and by collaborating with a local hub. The scripting sessions are held to survey, research, configure and assess collective social conditions. As the porters collect AV data, transmitted live and sensing urgent signals, the communal data as performance spectacle is on public display.

PORTA2030 will launch a prototype dispatch at Broadway Market where three public gatherings will be held. These open sessions will discuss self-initiative networks, initiate open calls for porters and conduct scripting sessions and technical workshops with porta-packs. A week-long performative exercise is planned for April 2006.

east
Broadway Market
E8 4QJ

March 15, 22 & 29
3pm – 6pm



Strangers with Angelic Faces

a project by Denizhan Ozer (artist), Gul Ilgaz (artist), Neriman Polat (artist), Pinar Yolacan (artist), Sener Ozmen (artist), Erkan Ozgen (artist), Seza Pakei (artist), Shona Illingworth (artist), Simon Faithfull (artist), Levent Calikoglu (Curator)
in collaboration with The Akbank Center, Istanbul, SPACE

<http://www.spacestudios.org.uk>

Strangers With Angelic Faces exhibits the work of Turkish and British artists. Showing primarily video, new media and photography based-practices, the exhibition seeks to explore the boundaries and intersections of what it means to be a stranger.

As an unmanageable and uncontrollable source of both dread and eccentricity, the 'stranger' constitutes a broad class in modern life today: alien migrants who penetrate borders, people who hail from different ethnic backgrounds, travellers who render maps meaningless.

Since the very beginning, art has always loved the Stranger's menacing and mysterious existence....The Stranger is always something that art itself is inherently lacking in: an inanimate décor that excites the viewer and adds tension to the scene.

image: Simon Faithfull, cones_cranes



12

URBAN EYES

a project by Marcus Kirsch, Jussi Ängeslevä
in collaboration with Arts Council England, London (sponsor), Furtherfield (supported by), V2 (sponsor), SPACE Media Arts

<http://project-urbaneyes.blogspot.com>

Using the everyday urban dweller and bastard son of the carrier pigeon, the ever present urban pigeon (*Columba livia*), and establishing a connection between us humans and those 'flying rats' using modern technology, *URBAN EYES* crosses and expands our mobility patterns via the pigeon's pattern, through imagery from the bird's journey, delivered to people.

The installation is based on a combination of modular feeding platforms and ringed pigeons. Using Radio Frequency Identification (RFID) tags in those birdrings, a pigeon who lands on a feeding platform launches a process to publish the pigeon's imagery and messages to surrounding bluetooth devices (phones, organizers, laptops). All the user has to bring is a bluetooth-enabled device and some birdseed. When the feeding platform is web enabled, imagery and messages are delivered by the bird based on information from the surrounding area's publicly available cameras.



13

Tagged

a project by SPACE Media Arts
in collaboration with Paula Roush, Peter Chauncy

<http://www.spacemedia.org.uk>

Tagged is a program of hands-on workshops and a one-day event dedicated to exploring themes of electronic tagging, in particular Radio Frequency Identification.

Even if you don't know what an RFID tag is, you've probably used one, whether at your local grocery store checkout, getting on the bus, tracking a package you're waiting to be delivered or in your passport at the airport.

RFID is the barcode of the future. It is a unique identification code that can be tracked through radio waves, sometimes without human contact or knowledge. RFID may help create a real-life internet, where objects can communicate with each other to create complex networks, exchange useful information, and do things for you in every day life. But it could also have a major impact on commercial industry, security and privacy.

The one-day event will include demonstrations of electronic tagging technologies by workshop participants and instructors, as well as a number of talks about the technology's context, potential and implication. A new commissioning program for artists will be launched during this event.



Hive Networks

a project by Alexei Blinov, Armin Medosch, Ilze Black, James Stevens, Shu Lea Cheang
in collaboration with TAKE2030, RayLabHub, Boundless Coop

<http://www.hivenetworks.net>

Hive Networks is a cross-disciplinary research and development project on embedded devices and ubiquitous networked computing, defined as 'multi-faceted transformative devices' – tools that enable users to manage space, time and the boundaries around the self in new and previously unthinkable ways.

Hive Networks transcends the boundaries between engineering and art. It is a work of art as well as a platform for other artists.

Hive Networks combines the element of content with the element of networking. Each Hive device is capable of gathering content (through web-cams, microphones, sensors) and disseminating it (by web server, audio/video live streams, Bluetooth, WLAN). At the same time each Hive device also acts as a node in the network, capable of storing and forwarding data. Taking those two elements together means that the perception of the network changes. The network is no longer only a connectivity structure through which access to the global internet is facilitated, but also becomes a content structure, a hiving network of desires and cultural/artistic creations.

east
SPACE @ the Triangle
E8 3RH

March 1 – April 8
1pm – 6pm
open Wednesday –
Saturday

east
SPACE @ the Triangle
E8 3RH

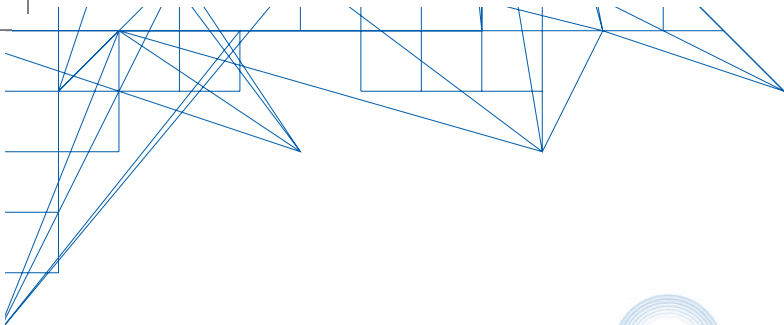
March 22 – 25
1pm – 6pm

east
SPACE @ the Triangle
E8 3RH

March 25
11am – 4pm

east
RayLabHub
E8 4DA

throughout March
ongoing



→ cluster

THRESHOLD '06

exploring the edges of sonic space

with Joe Banks (artist), Duncan Speakman (artist), Usman Haque (artist), Robert Davis (artist), Zoë Walker (artist), Neil Bromwich (artist), People Like Us (Vicki Bennett) (artist), Sebastien Noel (artist), Simon Keep Holkham (artist), HFR Lab (artists), Flow Motion (artists), Janek Schaefer (artist), Sancho Plan (artists), Klaus Janek (artist), Matt Wade (artist), Alex McLean (artist), Adrian Ward (artist), Joel Cahen (artist), Jon Cambeul (artist), Mileece*, Scanner (artist), Tom Wallace (moderator), John Bell (moderator), Nick Luscombe (moderator), Chloe Vaitsou (Curator), Colm Lally (Curator) in collaboration with Resonance FM (associate), Architectural Association (associate), E:vent (commissioning group)

<http://www.eventnetwork.org.uk/threshold>

E:vent presents an exciting new field of creative practice – where sound art meets media arts and architecture. During March and April 2006, E:vent will be transformed into a hotbed of sonic experimentation, allowing artists from diverse disciplines to present and collaborate through a programme of performances, live installations and discussions.

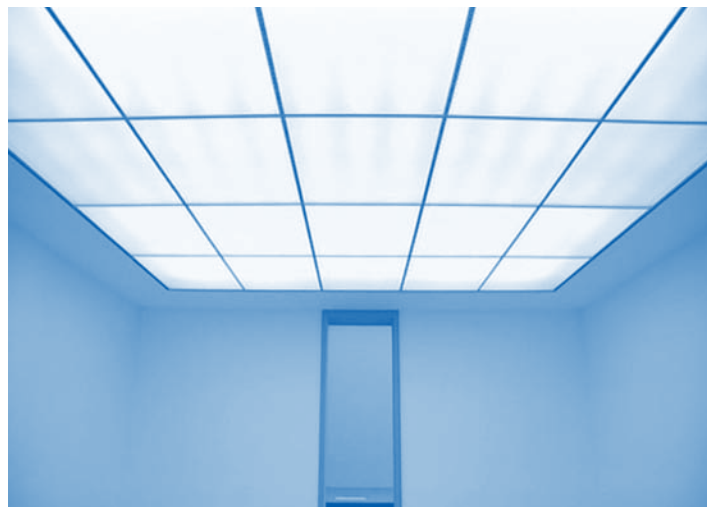
Exhibitions: A series of artists' presentations focusing on experimental sound, media arts projects and performances.

Radio Broadcasts: A series of ResonanceFM broadcasts will expand on the nature of sound art and its relation to other media.

Residency: Selected sound artists will be commissioned to work with Architectural Association (Unit 9) graduate students to create a collaborative site-specific installation.

Live Performance: Threshold will present some of the most innovative acts currently exploring sonic boundaries in a night of live performances.

image left: Orbital Glider / Raumgleiter by Maix Mayer and Scanner
image right: Evolving Sonic Environments by Usman Haque and Robert Davis



15

THRESHOLD MARCH PROGRAMME

ARCHITECTURE AND SOUND

ResonanceFM discussion

March 2, 7pm – 8pm

moderated by John Bell.

Panelists: Usman Haque, Flow Motion, Janek Schaefer

Exhibition at E:vent

EVOLVING SONIC ENVIRONMENTS

by Usman Haque and Robert Davis

E:vent

March 4 – 9, daily 12pm – 6pm

Opening night 3 March, 6 – 10pm

BENDING TECHNOLOGY Novel Instruments

ResonanceFM discussion

March 9, 7pm – 8pm

moderated by Nick Luscombe.

Panelists: Slub, Joel Cahen, Sebastien Noel and Joe Banks (from Disinformation)

A night of live performances and installations at E:vent

E:vent

March 10, 8pm – 11pm

Jon Cambeul, Joel Cahen, Mileece* and special guests (tbc)

IN THE FIELD

Location Based Sonic Art Projects

ResonanceFM discussion

March 16, 7pm – 8pm

moderated by Tom Wallace

Panelists: Duncan Speakman, Zoë Walker, Neil Bromwich, Simon Keep Holkham

Exhibition at E:vent

IN THE FIELD

a group show with works by Zoe Walker & Neil Bromwich, Simon Keep Holkham and Duncan Speakman

E:vent

March 18 – 23, daily 12pm – 6pm

Opening night March 17, 6pm – 10pm

Exhibition at E:vent

SOUND SCREENS

a group show with works by People Like Us, HFR Lab and Disinformation

E:vent

March 25 – 30, daily 12pm – 6pm

Opening night March 24, 6pm – 10pm

April programme details:

<http://www.nodel.org>



18

VisitorsStudio

a project by Neil Jenkins (*director, creative & tech*), Marc Garrett (*director, creative*), Ruth Catlow (*director, creative*), Furtherfield in collaboration with Arts Council England, London (funder)

<http://visitorsstudio.org>

VisitorsStudio is an open, multi-user, online arena for creative 'many-to-many' dialogue and networked performance. Through simple and accessible facilities, the web-based interface allows users to collage and manipulate their own, and others' audio-visual files, and to imaginatively recontextualise existing media. *VisitorsStudio* provides a platform for explorations of collective creativity for both established artists and those excluded from traditional art structures, for reasons of geography or social circumstance.

Participants upload content, image and sound files (JPG, MP3, SWF) to a shared database, responding to each other's compositions in real time. Individuals can also chat with each other and are identified within the online space by their own dancing-cursors.

VisitorsStudio is a Furtherfield project collaboratively developed by artists, programmers, critics and curators, with significant contributions by audiences new to net art, and members of online art and technology forums. This platform continues to grow organically in response to their participation.

In March 2006 Furtherfield will launch *VisitorsStudio* Version2, which incorporates new artistic tools and community building facilities, allowing users to schedule and promote their own performance programmes. These can be recorded, archived, downloaded and redistributed as screensavers.



SCAN

a project by Emily Druiff in collaboration with Dimitri Launder (*producer*), Michael Weinkove (*producer*), Joel Gray (*producer*)

<http://www.scan.fm>

SCAN is a mobile facility consisting of two participatory projects, *PeacePod* and *Talkaoke*, combined with locative media to broadcast and archive content online and within communities.

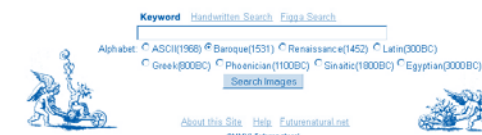
PeacePod is a mobile spherical forum that is suspended to encourage people to meet; its creators Joel Gray and Dimitri Launder of The Collaborators facilitate participant engagement. *Talkaoke* is a spontaneous talk show where anyone can take a seat and air their views at the round table on wheels where the creator, Michael Weinkove of The People Speak, hosts sessions.

The audio facility enables audiences to contribute their own content to scan.fm via embedded devices within *PeacePod* and *Talkaoke*. Remote users will be able to listen to the stream via scan.fm live events and annotatable archives by phone contribution.

SCAN workshops will be programmed at community centres in Tower Hamlets throughout March in partnership with ART.e @ The Art of Change and Leaside Regeneration.

MIMETICON

a Baroque Search Engine



19

Mimeticon

a project by Richard Wright

<http://www.futurenatural.net/news.html#mimeticon>

Although the internet has far more images than text, we still cannot really search for them on their own terms, having to rely instead on conventional text based search engines like Google. *Mimeticon* is an art project that uses a fundamentally different engine that takes a 'key image' and searches for visually similar images.

The *Mimeticon* is a baroque search engine that uses pictorial alphabets from history. *Mimeticon* still uses keywords but requires the user to select a specific alphabet before searching. It then takes the word in this alphabet and interprets it as an image or 'word picture' used to search for similar pictures.

Searching by visual appearance is known as 'Content Based Image Retrieval' (CBIR) and is still an emerging technology. *Mimeticon* shows how the possibilities of CBIR are part of the Baroque tradition of language and image conjoined as written text. Their ornamental alphabets recall the figurative origins of the Latin alphabet back to Egyptian hieroglyphics. Although CBIR will soon allow true visual instead of textual searching, *Mimeticon* uses the history of the alphabet to remove the barriers between the two.

east
Idea Store, Crisp Street
E14 6BT

March 25 – 26
1pm – 11pm

east
Idea Store, Crisp Street
E14 6BT

March 25
1pm – 5pm

east
Jelliedeel Shed
SS2 5DD

March 25
12pm – 9pm
(times to be confirmed)



Telephonie Trottoir

a project by Mongrel, Nostalgie Ya Mboka
(Vince Lutterman)

<http://www.mongrel.org.uk/trottoir>

In a country where free speech has been censored for over forty years, Congolese people spread information while standing on the pavement – by 'Radio Trottoir' or 'pavement radio'.

Telephonie Trottoir is a telephone network that encourages London's Congolese community to pass around music tracks and news extracts and discuss them over their phones. Mongrel will work with London radio programmes 'Nostalgie Ya Mboka' and 'Londres Na Biso' to involve their regular audiences, while reaching out to others who may not be aware of the exhilarating Congolese musical culture living in their midst. Over 25,000 Congolese people live around London and approximately 90% are political refugees. 'Nostalgie Ya Mboka' and 'Londres Na Biso' serve this community by trying to keep the country's musical and social history alive.

Telephonie Trottoir randomly phones up radio listeners and plays them tracks from the 'Nostalgie Ya Mboka' music archive or news extracts from 'Londres Na Biso'. Each listener can then record a response or pass the call on to another number of their choice. Congolese music and culture will eventually ripple out to anyone with a phone number.



20

Hairy MPs

a project by Mongrel

<http://www.mongrel.org.uk/hairymps>

Hairy MPs is a project to increase hair growth for Members of Parliament. The heads of the political elite will be seeded with extra follicles, numerically based on their parliamentary attendance records. Over a period of three months we should see a profound difference in the appearance of our political representatives as new hair emerges. Mongrel guarantees that the sight of your favourite MPs luxuriating in their new furry countenances will renew your faith in the democratic process.

Hairy MPs will consist of a website and an installation. As well as displaying the current state of hair growth on the website – the *Hairy MPs* software will regularly email MPs to inform them of the current extent of facial fuzz and any action they can take to prevent further sprouting. All email correspondence will be available for public viewing during the project's launch at Mongrel's Jelliedeel Shed. Visitors will be able to print out the current state of their MP and pin it to the wall along with their comments and further embellishments.

This unusual method of political visualisation continues Mongrel's research to find ways to bridge the gap between the perception of information and social experience.



bodydataspace (b>d>s) Open in Process

a project by Armand Terruli, Ghislaine Boddington,
Leanne Bird

<http://www.bodydataspace.net>

Two evenings examining the growing crossover between body-reactive interfaces, large screen displays and public/performative interventions.

b>d>s specialise in the participation of the public and performers in real-time environments where the content generated enhances human attributes such as identity, memory, touch and presence. This 'body at the centre' view is unique and necessary for effective, interactive environments for public involvement. The body of the public and the performer is now engaged in the creative generation of data in a variety of environments and interactive installations enabling exploration of the future potentials of the human body to control and influence data.

b>d>s will show examples from artists who are creating interactive environments immersing the body in reactive data. These events are aimed at creating exchange, debate and vision-sharing between movement and digital artists and practitioners. The focus will be on a deeper consideration of the attributes and creativity of the human body itself.

Space is limited to 40 people per night, so please email to reserve a place.



21

buck.spc

a project by Pete Gomes (*facilitator*),
James Stevens (*originator*)
in collaboration with Alexei Blinov, SPC

<http://bak.spc.org/buckspc>

Please take up this open invitation to attend a Sunday afternoon re-animating the seminal net lounge known as Backspace [1996-1999 RIP]. Starbucks now squat the intimate riverside interior, once the reserve of innovators and imagineers, slackers and hackers. Backspace (<http://backspace.org>), like much of the energy and enthusiasm of its time, swept downstream, cleansed by the bucks and bust of 'regeneratown'.

The spirit of free networking and the collaboration spawned by its passing, live on, in the flow of activity and passion for indymedia, and peer-oriented exchange still driving internet utility and development. In keeping with the original Backspace vibe, no one ever knew exactly what was going to happen, but something great often emerged from the creative conceptual cocktail of the people, the place and the chaos to make it a key international hub during its brief spark of life.

Bring: people, tech, memorabilia, disks, movies, give-aways, code, cameras, anecdotes, footage, ideas and actions... Attend, return, revive and 'Mix it up!' '.... never the same river twice.'

See you in there from noon.
make@spc.org

east
Jelliedeel Shed
SS2 5DD

March 25
12pm – 9pm
(times to be confirmed)

east
Jelliedeel Shed
SS2 5DD

March 25
12pm – 9pm
(times to be confirmed)

southeast
bodydataspace
SE1 1YT

March 6 & 13
6:30pm – 9pm

southeast
Starbucks
SE1 9DG

March 5
12pm – 8pm



22

boundless 'Clue'

a project by **Boundless Coop** (facilitator)
in collaboration with **Claire McRandal** (collaborator)

<http://boundless.coop>

Boundless is the broadband coop based in SE8 which builds and runs a mesh wireless network. As a key part of this process it facilitates day-to-day support and training for its network users, nodeholders and coop members.

'Clue' is the term often used by those offering and seeking advice about technical support and describes the exchange and loose learning which is offered in regular wireless workshops at the venues and public spaces where boundless networks are established.

Wireless Wednesdays have been running at Gifspace in Deptford since summer 2005 and anyone can drop in for help or advice and to contribute. These sessions are very popular and offer key contact with users, serving the most practical issues of both technical and social network development.

The public repository of information and experience is compiled and maintained by the network users in articles and forums at boundless.coop website. You are welcome to join the collaborative process of learning and development, so if you are interested in getting involved or want a boundless network in your area, please get in touch. boundless@spc.org

a project by **Jake Strickland** (director, creative & tech)

<http://www.thealbany.org.uk>

Albany Digital integrates modern digital technology with the Albany's other facilities to create a 21st century arts venue. From free wireless internet access in the café to a 24 track ProTools studio that can record live from the Albany stage, an edit suite, cameras and laptops, Albany Digital is a comprehensive resource. Albany Digital offers a wide range of project-based support, flexible work-based training for adults and high-level professional hire facilities. Albany Digital has also been working with Artist in Residence, Derek Richards, on research and development into new ways of integrating digital media in performance.



23

Greenwich Emotion Map

a project by **Christian Nold** (creator)
in collaboration with **Isabel Lilly** (producer),
Andy Robinson (producer), **Independent Photography**
(commissioning group)

<http://www.emotionmap.net>

At two free public workshops held at Independent Photography in Greenwich, participants will be able to see the current *Greenwich Emotion Map* produced by local residents and then create their own emotion map walk in the area.

Participants will use a Bio Mapping device that measures their Galvanic Skin Response, an indicator of emotional arousal connected to their geographical location. The resulting maps encourage personal reflection on the complex relationship between us, our environment and our fellow citizens. By sharing this information we can construct maps that visualise where we as a community feel stressed and excited. Will seeing other people's experiences allow us to engage differently with our environment?

The project is the culmination of a six month mapping commission organised by Independent Photography, that brought in the artist Christian Nold to work with local people from the Peninsula to explore the area afresh and to discuss the impact of the rapid regeneration taking place in the area.

A printed *Greenwich Emotion Map* wall poster will be available from Independent Photography and several local NODE.London venues.



24

Deckspace

a project by James Stevens (*originator*)
in collaboration with SPC (*associate*), *iconscious*

<http://dek.spc.org>

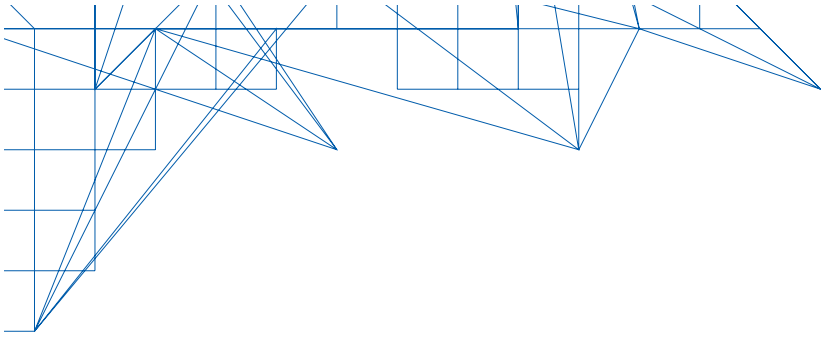
Deckspace is an SPC Media Lab in Borough Hall, Greenwich, a serious climb with prime views and an evolutionary environment for tea drinkers, node builders and code meddlers to relay power and light into public spaces fit for use.

It was first opened in the spring of 2001 as the SPC.org base and workshop for ongoing free-network research and subscriber project support. *Deckspace* reopens in spring of 2006 following some refurbishment, refocussing on internet audio and video pre-production and broadcasting.

Deckspace now also boasts dedicated AV broadcast integration with video edit, audio production, media hosting linked to a streaming service to both the local wireless and conventional internet. *Deckspace* is also a free-network node and key relay point for wireless broadband redistribution in the Greenwich area in association with boundless.coop.

Projects at *Deckspace* are crafted and collated collaboratively in daily sessions, special events and meetings. Any group or individual is welcome to subscribe and become a space 'fit for use'. Subject and emphasis varies widely, many with a passion for streaming media, some seeking web/server hosting, some needing a place to meet and get on with practical work. SPC love to say yes and get on with IT.

make@spc.org



→ *cluster*

Deptford TV

25

Deptford.TV was initiated in September 2005 when students of the Screen Documentary MA course of Goldsmiths College started documenting the regeneration process in the Deptford Creek area. The rough material, take outs and the edited versions of this video footage will be made available on the Deptford.TV database and distributed over the boundless.coop wireless network with the Copyright! system of the bitnik media collective under an open content license.

During the NODE.London festival television hacking workshops will be held at a video studio at dek.spc.org in Greenwich and a 'best of' selection of the regeneration documentation will be screened on a boat opposite the Laban Dance Centre and on public screens over the boundless.coop network.

A walk through the Deptford regeneration area with people involved and interested in the regeneration process such as architects, people living and working around the Deptford area, community activists, artists, students etc. will take place on the last weekend in March.

Deptford TV is facilitated by Adnan Hadzi in collaboration with SPC, Bitnik.org, Boundless.coop, Liquid Culture and Goldsmiths College.

<http://www.deptford.tv>

TV hacking workshop
Borough Hall, Greenwich
March 3

TV Hacking Workshop 2
Borough Hall, Greenwich
March 4

Regeneration Documentation
Borough Hall, Greenwich
March 10

Regeneration Documentation 2
Borough Hall, Greenwich
March 11

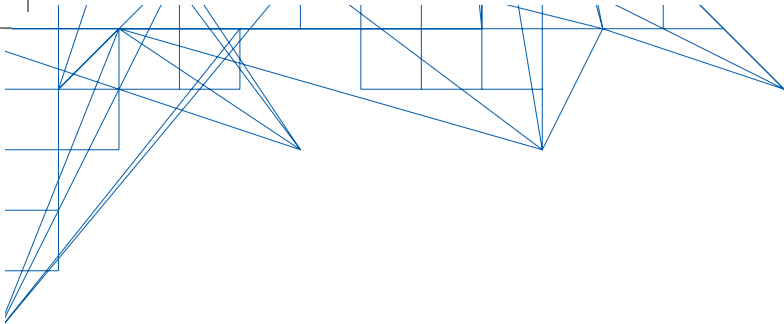
database documentary
Borough Hall, Greenwich
March 17

database documentary 2
Borough Hall, Greenwich
March 18

Deptford Walk
The Albany
March 24

Remix Conference
Goldsmiths College
March 25

Deptford TV
a boat
March 25



→ cluster

SUM(1,4,6) @Area10

SUM(1,4,6) presents one of the closing events of NODE.London March '06 season in the huge and diverse spaces of the Area10 arts venue in Peckham, southeast London.

Starting in the early afternoon and continuing into the night, the programme will host meetings, concerts, digital shorts, installations, performances, VJs and DJs, laptop musicos, cyber-wrestlers, CCTV hackers and circuit benders and much more.

Participants will come from around the corner, cross the river, span the continent and swim the oceans to join in and celebrate creative and experimental use of communication media and technology.

<http://club.net-art.ws#sum146>

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SUM(1,4,6) Area10
April 1 – 2

multiAMAZE
see page 27

dextro:B/video_det06
see page 27

Publicdomain (live) – Multiplicities
see page 28

net campeones
see page 28

slub
see page 29

CLAVE
see page 29

Lektrolab Dance Party
see page 30

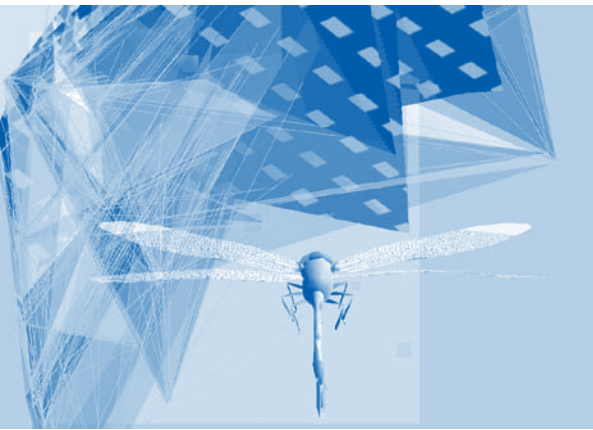
node drawings #4 and #5
see page 30

CYCLONE.SOC
see page 31

Human Conducted Tele-Vision Apparatus
see page 31

spax-oid Cube
see page 32

southeast
Area10
SE15 5JT



multiAMAZE

a project by Andy Forbes (atty) (artist), Area10

http://rnd.net-art.ws/amaze/STARTmulti_3D.html

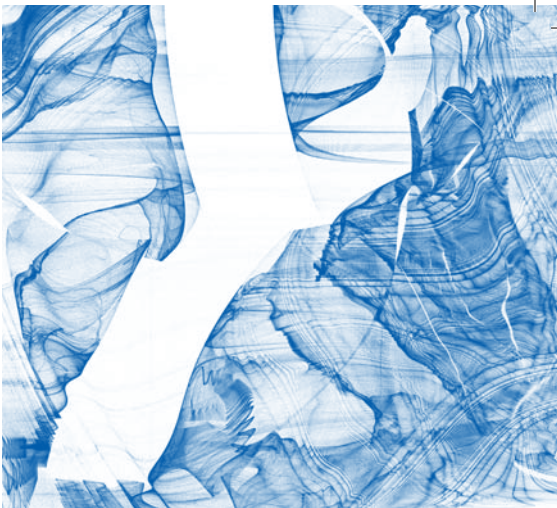
Add your own sound and then meet other users as dragonflies online in a startling vibrant and pulsating abstract space of the mind. *multiAMAZE* can also be used as one amongst many in Andy's 'AMAZE' package of sound sensitive 3D and 2D scapes which are selected for projection and manipulated from a console monitor to give live sound-sensitive performances. Take your pick from fantastic inner realms of the mind to capoeira dancing on Copa Cabana Beach, to Brixton squat venue Brady's and the giant Madrid ART market, ARCO.

All AMAZE scapes use the asFFT sound-sensitive Director xtra by Antoine Schmitt to create space, movement and colour sensitive sound input from mike or mixing desk.

In AMAZE version 2, different 3D scapes may also be overlayed and mixed with a variety of format files including MOV, SWF and JPEG whilst retaining sound-sensitive characteristics.

southeast
Area10
SE15 5JT

April 1
1:30pm – 3:30am



27

dextro:B/video_det06

a project by dextro

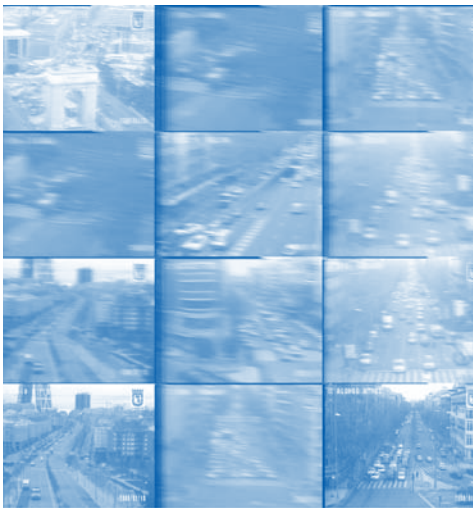
<http://www.dextro.org>

Videos, rendered with scripts in Macromedia Director.

The scripts were originally made for interactive animations (as they can be seen on www.dextro.org or on the cdrom "dextro:A/turux_b"). Since some frames take several minutes to complete, certain movements can only be seen in realtime if pre-rendered. The videos feature audio by the Japanese group 'a.m.' (formerly 'supercar') and by dextro.

southeast
Area10
SE15 5JT

April 1
1:30pm – 3:30am



Publicdomain (live) – Multiplicities

a project by stanza

<http://www.stanza.co.uk/performances/index.htm>

The work will represent how the public sees itself and how the world see the public. The images gathered as assets will include images from the street and the city, digital images created and fused from Stanza's coded audio visual experiments and CCTV systems. The artwork uses images from the cameras and blends them together to make a collage, a real time image of the city space.

Sounds are real-time integrating with the www.soundcities.com open sound platform online database. This interactive website allows the audience as creative user the possibility to remix the hundreds of samples recorded from around the world and then save their own mix. Soundcities is an online database of the thousands of sounds from around the world.



28

net campeones

a project by Arcangel Constantini (artist),
Antonio Mendoza (subculture) (artist),
Lele Luchetti (referee)
in collaboration with Andy Forbes (atty)

http://www.nodel.org/area10/net_campeones.html

Two web artists (net.legends) will face-off in a boxing ring to hack a web page live. The resulting changes will be seen by the public on a screen and by web-surfers on the net.

The artists will duel – using images, sounds, flash, HTML and javascript – for three hours assembling and disassembling the work and coding of their opponent.

The cyber-wrestling match will be held in a boxing ring surrounded by three projections that will simultaneously display the hacked page and the desktops of the two competitors. An announcer will comment live as the battle develops. On the web you will be able to see the state of the page being hacked; listen to the music or sounds produced by both artists; listen and see the announcer and the duelist, and vote for the competitors.

The winner will be decided through a combination of public voting and a committee of jurors.



slub

a project by slub

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

In 2000, slub took a step back and started writing the slub music system. Late 2001, their software achieved beta, and got a club in Paris to dance and shout. Encouraged, slub took their software to crowds across Europe including Club Transmediale, Sonar, Ultrasound, Ars Electronica, Betalounge, the ICA and Tate Modern. Each performance unveiled new subroutines and scripts, handcrafted by slub.

During 2004 slub got tired with their software, deleted it and started rewriting from scratch. Their software was always interactive, but this time they focussed on livecoding, freeing themselves from restrictive interfaces by writing and modifying their software during slub performances. They project their screens for the curious, but are just making music as best they can.

Slub will also be performing in Threshold, see page 14.



29

CLAVE

a project by Ruairi Glynn (artist)

<http://www.ruairiglynn.co.uk/clave>

CLAVE looks at ways of building virtual topologies of real world data and how these affect the space they are fed from when projected back into that environment. The core of the piece is a program built in Max/MSP that processes combinations of video and audio data and builds constantly fluctuating 3Dimensional models of the spaces it observes. These models act as abstract representations of the invisible datascares all around us.

This project came about through my research on merging digital or virtual with physical or spatial experiences; the synthesis being the building of interactive kinetic architectural spaces. CLAVE was developed as the virtual version of its physical counterpart, *Reciprocal Space* (<http://www.ruairiglynn.co.uk/reciprocalspace/>). It is now developing as a stand-alone piece for live generative VJing and as a potential collaborative tool for musicians to use.



Lektrolab Dance Party

a project by Lektrolab
in collaboration with Emma Davidson, Paul B. Davis

<http://www.lektrolab.com/index2.html>

Lektrolab's Emma and Paul will be DJing to celebrate the end of NODE.London and its four weeks of blazin' new media art DIRECT FROM THE STREETZ!!! For those still new to the game, Emma's debut record 'I Love My Computer' was released on the Aphex Twin's seminal Rephlex label, and Paul has released music on Beige, Wobblyhead and Mathew Herbert's Soundslike label – top producers all round so you know errm...something.... Anyway come on down to Area10, forget your HTML tags and join the best party this side of Peckham Bus Station!



30

node drawings #4 and #5

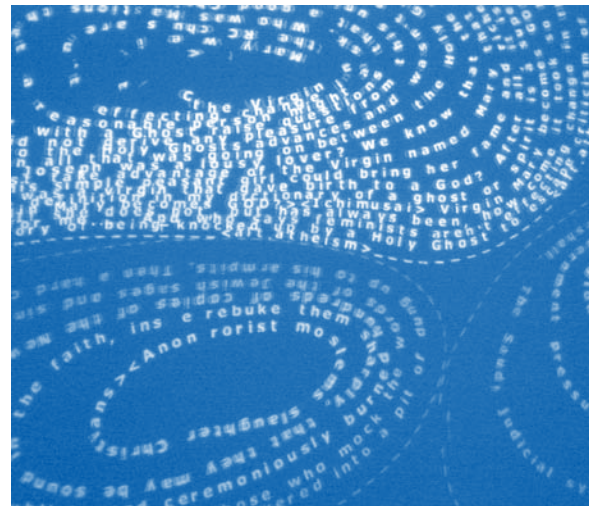
a project by low-fi (Luci Eyers, Alex Kent, Chloe Vaitso, Jon Thomson, Kris Cohen, Jenny Ekelund, Christian Nold, Rod Dickinson)

<http://www.low-fi.org.uk>

low-fi will add to their ongoing series of 'node drawings'. These generative, participatory wall drawings map particular ideas relating to media arts. Visitors contribute ideas, connections and comments to the large scale drawing using custom-made stickers.

node drawing #1 (2002–3) was made over three months in Gillingham Library, Kent.
node drawing #2 (2003) was made at DMZ Media Arts Festival at Limehouse Town Hall.
node drawing #3 (2004) was made at Electric Weekend at Electric Avenue Studios, Brixton.
www.low-fi.org.uk/documentation

low-fi is an artist collective focusing on net art and mediation and distribution systems. Our activity is mainly centred around our website but also includes curating and commissioning net art.



CYCLONE.SOC

a project by Corby & Bailly
in collaboration with Area10

<http://www.reconnoitre.net>

CYCLONE.SOC is an installation of a network visualization that uses as its source material conversations and topics culled from USENET newsgroup postings.

In *CYCLONE.SOC* newsgroup topics are downloaded to a local machine and re-presented or formatted as a series of spiralling, textual 'isobars' that trace complex patterns across the surface of a navigable virtual space. This textual churning may then either be browsed and mined by a user (in a quasi-functional manner as a newsgroup reader) or experienced as an ambient visualization of newsgroup conversations (i.e. it can either be installed as an interactive work, or a self-running visualization).

To represent this process *CYCLONE.SOC* employs an organizational model derived from scientific visualizations of weather conditions to metaphorically connote the conversational churn, eddies and tumult of online newsgroup interactions. In staging these interactions as a process of meteorological precipitation, newsgroup conversations 'condense' in the work's environment as a temporal, ambient patterning.



31

Human Conducted Tele-Vision Apparatus

a project by Georgia Chatzivasileiadi

<http://www.chatzivasileiadi.net/NODE.pdf>

Human Conducted Tele-Vision Apparatus is an interactive piece, which requires the participation of a maximum of four viewers. While one viewer sees through an observatory device, the other three participants wear different cubical coloured helmets. The observatory device and helmets are connected. What the first viewer sees is colour, filtered according to the alternative presence of three other participants wearing the helmets. The participants' vision and sounds inside the helmets are also respectively colour-filtered and amplified.

Based on the RGB principle, the apparatus imitates the production of the minimum molecule of an image which is represented as a colour. This colour enters as a form of light radiation, flashed onto the viewer's eye. The viewer's gaze is dependent on the interaction of the other participants. Thus, the transmission of light becomes literally a transmission of information regarding the presence of other individuals. With their heads inside helmets, the participants experience a particular type of communication with their surroundings. As a result of this experience an afterimage effect occurs once the helmets are removed. This delicate visual system can only be perceived once experienced.

southeast
Area10
SE15 5JT

April 1
1:30pm – 3:30am

southeast
Area10
SE15 5JT

April 1
1:30pm – 3:30am

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April 1
1:30pm – 3:30am

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Area10
SE15 5JT

April 1
1:30pm – 3:30am



spax-oid Cube

a project by Joel Cahen (DJ)
in collaboration with Julian Ronnefeldt (visual mix)

<http://www.newtoy.org>

spax-oid Cube is a multi-visual surround sound enclosed space – an installation, a performance.

Joel Cahen (spax) mixes a surround sound mash-up of environmental recordings, noise, live music, other people's music, records and various sonic manipulations.

Julian Ronnefeldt (-oid) mixes visual material from sources such as digital video manipulations, 16 or 8mm film material, slide shows and shadows, aiming to blur the boundaries between analog and digital abstraction.

The result is a multifaceted, transgenred, audio-visual kebab that reflects and deconstructs the information overflow that represents our contemporary life.

The audience is transported to a unfolding hyperreality woven by changing atmospheres and information. The dialogue inspires hybrid associations from the collective cultural pool and acts as a wormhole, communicating a mash-up of audio, visuals and performance to the audience and involving them in it. The audience is invited to walk through corridors in the cube and become part of the image.



32

Decorative Newsfeeds

a project by Thomson & Craighead (creator)

<http://www.thomson-craighead.net>

A permanent version of Thomson & Craighead's installation *Decorative Newsfeeds* launched in December 2005. It is comprised of three colourful tracks of curving ultrabright LEDs relaying up to the minute headline news as a series of pleasant animations for passers-by in London's Forest Hill.

This public artwork has been funded by Sainsbury's through a planning agreement with Lewisham Council. It is one of a series of artworks to be installed in Forest Hill town centre in coming years, including a new commission being developed by Forest Hill's lead artist Michael Pinsky for the railway bridge in Waldram Crescent. The art commissions are being managed by Creative Lewisham Agency.

southeast
Area10
SE15 5JT

April 1
1:30pm – 3:30am

southeast
Sainsbury's, Forest Hill
SE23 3HF

ongoing



33

Day-to-Day Data

a project by Ellie Harrison (artist-curator), Abigail Reynolds (artist), Adele Prince (artist), Anders Bojen & Kristoffer Ørum (artist), Cleo Broda (artist), Christian Nold (artist), Gabrielle Sharp (artist), Hannah Brown (artist), Helen Frosi (artist), Jem Finan (artist), Kevin Carter (artist), Lucy Kimbell (artist), Mary Yacoub (artist), Richard Dedomenici (artist), Sam Curtis (artist), Therese Stowell (artist), Tim Taylor (artist), Tony Kemplen (artist)
in collaboration with Arts Council England, London (funder), Angel Row Gallery (collaborator), Aspex Gallery (collaborator), Nottingham City Council (funder), Danielle Arnaud contemporary art (collaborator), SCAN (collaborator), E-2 (tech support)

<http://www.daytodaydata.com>

Day-to-Day Data is a national touring exhibition, publication and web-based exhibition. It exhibits newly commissioned work by twenty artists, encompassing a wide breadth of working practice and presenting an extensive survey of imaginative methods of data visualisation, through different media.

The exhibition in London marks the end of the UK tour. It features works by Abigail Reynolds, Christian Nold, Cleo Broda, Ellie Harrison, Hannah Brown, Helen Frosi and Richard Dedomenici.

The accompanying publication, available at the gallery or through the website, includes essays by Ben Highmore and Kris Cohen, alongside specially commissioned page-based works.

southeast
danielle arnaud
contemporary art
SE11 6SF

March 11 – April 23
2pm – 6pm
open Friday – Sunday

Launch Event

Friday March 10, 6pm – 9pm.

The official launch of the exhibition which also features performances by Richard Dedomenici and Sam Curtis.

Off Site Projects

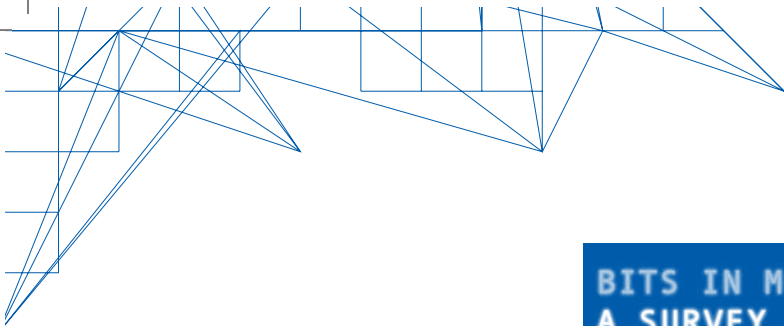
Throughout the exhibition, projects by Adele Prince and Lucy Kimbell will be sited in public spaces within easy walking distance from the gallery.

Bio Mapping

Christian Nold's *Bio Mapping* devices will be available for visitors to use. Devices can be collected from the gallery on a drop-in basis throughout the exhibition. A deposit will be required.

Web-based Exhibition

Four new and exciting web-based projects by Adele Prince, Anders Bojen & Kristoffer Ørum, Jem Finan and Kevin Carter are online now!



→ cluster

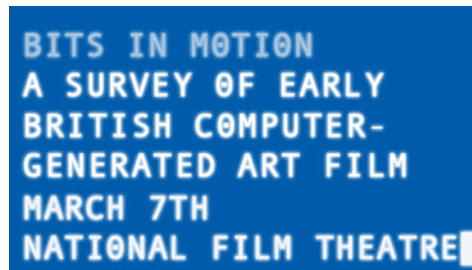
Bits in Motion

The technology of cinema, from the first hand-cranked camera to the green screen, tells a story about our history and culture, as rich as the story told by the movies themselves. In the case of early computer-generated cinema, many of these stories are only now coming to light.

The *Bits in Motion* series looks at these stories to mark the culmination of CACHe, an extensive research project at Birkbeck into the story behind British computer arts. This programme of events at the National Film Theatre connects this research with screenings, debate and hands-on practice to conjure the utopian spirit of early digital animation.

bfi National Film Theatre
South Bank, London SE1 8XT
Box Office 0207 928 3232
www.bfi.org.uk/nft
Pre-booking recommended

http://www.imaginalis.co.uk/Bits_in_Motion.htm



34

Early American Computer Animation NFT2

March 2, 8.40pm

The development of the computer as an animation tool inspired a period of radical innovation in techniques and visual form. By the late 60s, there were a number of film-makers using the new 'dream machines' as their medium, often exploring new aesthetics that had no precursor in the history of cinema. This programme (curated by Gregory Kurcewicz) features work by film-makers including Lillian Schwartz, John Stehura and John Whitney, who overcame the constraints of low memory and primitive interfaces to create works of lasting beauty.

Early British Computer-Generated Art Film NFT3

March 7, 6.10pm

A journey through previously lost or obscure material, from the first computer animation made in Britain to the appearance of computer graphics in commercial TV and film. The pioneers of the medium often made their art on mainframes designed for business or scientific use, developing innovative software to achieve aesthetic effects that evoke nostalgia and awe. The event will include introductions and discussion with artists and practitioners from the time, including Stan Hayward (creator of Henry's Cat) and Malcolm LeGrice.



35

Littoral Walk

a project by Pete Gomes

<http://www.mutantfilm.com/littoral>

In 2006 I travel to Madagascar to work in an endangered area of littoral forest with the charity Azafady (<http://www.madagascar.co.uk>).

In March I will use GPS to walk, in south London, a scale coastline of the outline of an area of Madagascan forest under threat by a mining project which will bring devastating changes.

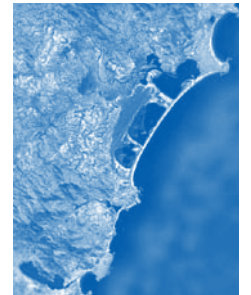
100 prints of my large scale performance-drawing will be for sale, with proceeds going to Azafady.

I will be in a region populated by the Antanosy people, the poorest people in Madagascar, working on projects providing a social and ecological infrastructure, health, education, lemur conservation and forest mapping using GPS.

It has been my lifelong dream to go to Madagascar. This London walk is an imagined sense of myself in a specific location; for me, somewhere between future projection, imagination and a dream.

I am part of *Remote*, a gallery exhibition in Hobart, Tasmania where *Littoral Walk* will be repeated by a third party on my behalf.

image: Google Maps



southeast
nft
SE1 8XT

southwest
Clapham Common
SW4

March 4
2pm – 5pm
(times to be confirmed)

→ cluster

Experiment, play and get involved

The Science Museum's Dana Centre season for NODE.London concentrates on experimentation, participation and young, up-and-coming practitioners, through a programme of debates, presentations, and screenings. The Museum recognises the role artists have in championing the cultural, aesthetic and ethical questions at the forefront of new technological developments, alongside functionality, usability, purpose and application. As we move deeper into the information age, it is important that we readily take stock of the media that define our work, play and environmental experiences. It is equally important that we have fun, recognise ourselves as producers and consumers, defining as well as being defined by our media. *Hannah Redler, Head of Arts Programme.*

<http://www.danacentre.org.uk>

36

Media Art Soapbox

The Science Museum's Dana Centre
March 2, 6:30pm – 8:30pm
see page 37
Feel *see page 38*

onedotzero Graphic Cities 05

The Science Museum's Dana Centre
March 7 – 9
onedotzero Graphic Cities 05 screening
see page 38

Digital reality fly-through

The Science Museum's Dana Centre
March 7
see page 39

Open to All – Get In-to-Net Art

The Science Museum's Dana Centre
March 8
see page 39

Tricks of the Psych Trade: A Triple Bill

The Science Museum's Dana Centre
March 9
Exhibition by Peter Myers *see page 40*
In Sound Mind *see page 40*
Tricks of the Psych Trade: Interactive session
see page 41

Mass Media Art Online

The Science Museum's Dana Centre
March 21
see page 41

southwest
The Science Museum's
Dana Centre SW7 5HE



37

Media Art Soapbox

a project by *Hannah Redler (artist-curator),*
Kat Nilsson (facilitator), Dave Patten (facilitator)

<http://www.danacentre.org.uk>

Media Art Soapbox at the Dana Centre is the Science Museum's response to the grassroots approach of NODE.London and an opportunity for London-based media artists to present their work on a first-come, first-served basis, rather than going through a heavily curated selection process.

It is hoped that this will give the opportunity for the very wide general audiences who attend Dana events to hear about some of the most innovative and exciting practices going on, which they would never normally get the opportunity to find out about.

Media Art Soapbox will be supported by a series of invited experiments in the Dana Centre, including *Feel* by Tina Gonsalves.

southwest
The Science Museum's
Dana Centre SW7 5HE

March 2
6:30pm – 8:30pm



Feel

a project by Tina Gonsalves (artist)
in collaboration with Dr. Hugo Critchley (collaborator),
Dr. Doron Friedman, Tuvi Orbach

<http://www.tinagonsalves.com>

Feel is a work-in-progress; during this preview we will test the initial video engine, the durability of sensors, and get feedback on the content of the initial database.

We will be using different bio-sensors connected up to a computer. Users will place their fingers on small bio-sensors attached to the desk. This will trigger appropriate video channels. Video will be projected on the wall. We will be trying to trigger a bio-feedback loop (either making them feel more relaxed, or more tense).

The viewer wears discrete, yet highly sensitive bio-sensors to monitor multiple axes of the psycho-physical body (sweat response, pulse, respiration). These biometrics will diagnose the pattern of internal arousal states of the body. This will then be correlated to an 'emotional' map, in real time (using a wireless connection) to trigger a previously shot database of moving imagery and sound. The video footage constantly adjusts in response to the viewer's internal state (creating a bio-feedback dialogue between the image and the participant). *Feel* will develop a new language of interactive and emotional communication with the audience's bodies.



38

onedotzero Graphic Cities 05 screening

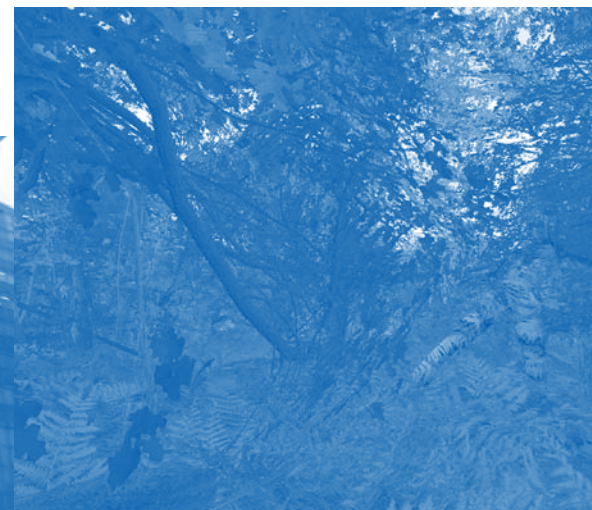
a project by onedotzero
in collaboration with Hannah Redler (supported by)

<http://www.danacentre.org.uk>

onedotzero is a hybrid, multi-faceted organization committed to innovative explorations in digital moving image.

With *Graphic Cities 05*, onedotzero continues to unearth new visions both inspired and disillusioned by the reflection of our urban environment. From explorations of local environs, to graphic essays exploring new concepts of urban living and poetic city travelogues, the metropolis continues to be a source of creative stimulation. The project shows international perspectives from across the globe, including Australasia, Europe, the Americas and Asia.

The programme is approximately 70 minutes, and will be shown on a loop from 12 noon – 5pm daily in the Science Museum's Dana Centre cafe-bar.



39

Open to All – Get In-to-Net Art

a project by Hannah Redler (Curator),
Andy Deck (artist), The Science Museum's Dana
Centre (facilitator)
in collaboration with Ruth Catlow (curator), Marc
Garrett (curator), Furtherfield (commissioning group)

<http://www.danacentre.org>

5:30 – 6:30pm: Live participation with key works, and an informal opportunity to meet the artist and curators.
7 – 8:30pm: Artist's presentation.

Andy Deck has been making art software, public art for the internet, since 1990. Deck's collaborative drawing spaces, game-like search engines, problematic interfaces and informative art resist generic categorisation: he uses the internet, the gallery and public space to challenge corporate control over communication, tools and software, and by extension the social imagination. Deck works with the web using the sites; artcontext.net, andyland.net

He has received online commissions from New Radio and Performing Arts, Rhizome.org, the Whitney Artport and the Tate, and exhibited internationally at: Machida City Museum, ZKM, PS1, Museum of Contemporary Art Barcelona, Walker Art Center and Ars Electronica.

The event is a collaboration between HTTP Gallery and Science Museum Arts Programme.

Digital reality fly-through

a project by Hannah Redler (artist-curator),
Helen Sloan (artist-curator)
in collaboration with igloo (panellist)

<http://www.danacentre.org.uk/calendar.asp>

In computer-generated imagery, we have reached a point where it really is time only and money that hold back possibilities for making the impossible seem possible and the real hyper-real. But what sort of realities are being created, and what questions need to be asked?

Some people have been finding cinema less and less appealing as it embraces games and remakes culture to involve state of the art special effects. Some experience of vertigo and nausea in some landscapes and have an unhappy engagement with the characters.

Digital reality fly-through will offer a critical exploration of representations of CG reality in cinema, gaming and animation. Contributors include artist Bruno Martelli (Igloo), Stewart McSherry, Greenworks Organic Software, Helen Sloan (Director of SCAN) Hannah Redler (Head of Arts Programme, Science Museum) and practitioners from film and gaming special-effects houses.

Co-curated by SCAN, the New Media Art Agency in the South of England, and Science Museum Arts Programme.

image: igloo: Summerbranch, 2005, screen grab (dimensions variable)
an ArtSway / SCAN / ACE Capture4 co-commission

southwest
The Science Museum's
Dana Centre SW7 5HE

March 7
6:30pm – 8:30pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 7 – 9
12pm – 5pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 7
6:30pm – 8:30pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 8
5:30pm – 8:30pm



Exhibition by Peter Myers

a project by Julie Freeman (artist-curator),
Peter Myers (artist), Emma Lawrence (facilitator)
in collaboration with British Psychological Society
(sponsor), The Science Museum's Dana Centre
(producer)

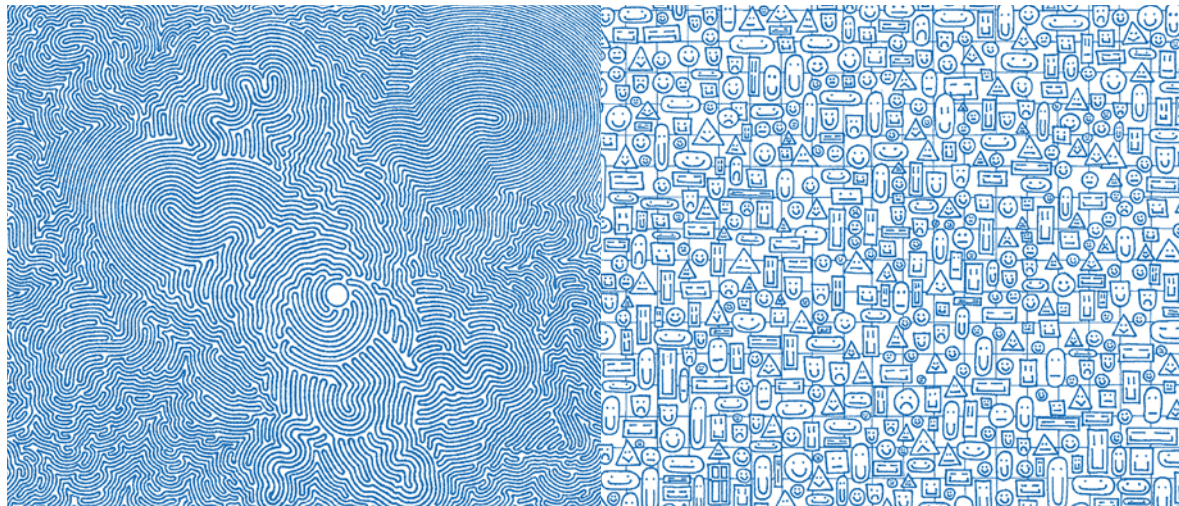
<http://www.lubric.com/tricks>

Peter is interested in communicating the nature of autistic spectrum disorders to a larger audience through his art, and has exhibited his work worldwide. The exhibition highlights the value of individual testimonies to psychological understanding, whilst giving a unique insight into an autistic mind.

Much of Peter's work is detailed, precise and often repetitive – his patiently hand-crafted sculptural pieces appear to have been machine made, and his line drawings have algorithmic qualities that could have been produced computationally. To explore these qualities, a selection of Peter's artworks have been digitised and animated for this exhibition.

A selection of work spanning 15 years will also be displayed, including line drawings, canvases, wall hangings and sculpture.

Peter's work and life story have recently been documented in *The Exact Mind*, edited by Simon Baron-Cohen and Sally Wheelwright and published by Jessica Kingley publishers. The exhibition is part of the *Tricks of the Psych Trade* event.



40

In Sound Mind

a project by Julie Freeman (artist-curator)
in collaboration with Emma Lawrence (collaborator),
The Science Museum's Dana Centre (producer),
British Psychological Society (sponsor)

<http://www.lubric.com/tricks>

An art installation based on brain scan data obtained from functional magnetic resonance imaging (fMRI) studies conducted with both healthy volunteers and people diagnosed with Asperger's Syndrome. The software manipulates any set of co-ordinates (in this instance those gathered during fMRI studies to indicate brain regions with elevated levels of activation during specific tasks) to generate interesting and unique audio outputs generated from recordings of emotive sounds both within nature and the human voice.

In Sound Mind is a navigable sonic space – layers of sound fade in and out, moving between dense complex auditory sound and simple aural clarity. As the audience move through the sound slices, they will begin to discover that through their own movement they can 'subtract' the unwanted noise and find the 'auditory signal' that they prefer – a physical manifestation of the technique used in fMRI studies to isolate brain activation specific to a particular task.

Part of the *Tricks of the Psych Trade* event sponsored by The British Psychological Society.

image: Peter Myers

Tricks of the Psych Trade: Interactive session

a project by Julie Freeman (artist-curator),
Emma Lawrence (presenter)
in collaboration with Peter Myers (collaborator),
British Psychological Society (sponsor),
The Science Museum's Dana Centre (producer)

<http://www.lubric.com/tricks>

An engaging, interactive event introducing the methods psychologists commonly use to study social cognition and empathy in the laboratory. We start with a live audience participation demonstration using a selection of fun stimuli from actual psychological studies, such as geometric shapes apparently 'arguing', chasing each other, and 'interacting' in a human way, and 'morphed' faces dynamically changing from happy to sad to disgusted.

The audience will anonymously record their responses to stimuli via an electronic keypad, then have them analysed and discussion at the end of the session.

A theoretical background to the stimuli will be presented, such as how individuals with clinical conditions, such as autistic spectrum disorders, tend to differ in their responses. Accompanying exhibitions by Peter Myers (an artist with Asperger's Syndrome) and Julie Freeman (a digital artist who has created *In Sound Mind*, a sonic artwork exploring fMRI techniques) will also be discussed. The evening will conclude with the presentation of results and a Q&A.

41

Mass Media Art Online

a project by Don Foresta (chair person)
in collaboration with The Science Museum's
Dana Centre

<http://www.mmmarcel.org>

Mass Media Art Online asks what happens when artists take over the development of tools and environment for mass participation online? Join the MARCEL (Multimedia Art Research Centres and Electronic Laboratories) artists for an evening of high bandwidth exploration, music and interactivity.

MARCEL is a permanent broadband interactive network and web site dedicated to artistic, educational and cultural experimentation, exchange between art and science and collaboration between art and industry.

southwest
The Science Museum's
Dana Centre SW7 5HE

March 9
6pm – 9pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 9
6pm – 9pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 9
6pm – 9pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 21
7pm – 8:30pm
(to be confirmed)



Creative Software Forum

a project by Cybersalon, Digital Research Unit (DRU)

<http://www.cybersalon.org>

Creative software is a rich, but hitherto sidelined area of art practice. Yet few areas of artistic endeavour better demonstrate the merging of art and technology and the blurring of the roles of artist and software developer.

Cybersalon and the Digital Research Unit (DRU) are collaborating to realise the hidden potential of the area and founding a *Creative Software Forum*. This group will work proactively to source and engage with creative software showcases, curators, commissioners, established and emerging creative software artists/artist groups and their work to assemble event programmes that are diverse, accessible, exciting and contemporary. It will operate as a crucial research and advocacy group, ensuring that the strategic development of these events is informed by expertise in the field.

We aim to draw together a community of practitioners, artists, academics, students, theorists, curators and an interested general public to discuss, scope and explore the remit of this forum and to continue championing and advocating for this work.



42

TAKEAWAY Festival – Do It Yourself Media

a project by Karel Dudsek (*director*), Ravensbourne College Postgrad Programme, The Science Museum's Dana Centre (*facilitator*)
in collaboration with Armin Medosch (*producer*)

<http://maidm.com>

A silent revolution is taking place. People are transforming themselves from media consumers to producers, using the new tools, software and technologies at their disposal. From the expanding realm of free and open source software (FLOSS), to peer-to-peer (P2P) distribution and 'pervasive' mobile and locative technologies, the unprecedented possibilities exist to create and disseminate our own media experiences.

TAKEAWAY Festival – Do It Yourself Media is here to help you take part in the revolution, and to understand what it's all about. Learn how to make your own online journal, blog, live stream or wiki in our workshops. Talk to those who are making the tools and those who are finding new and innovative ways to make use of them. Discuss the implications of 'free' and P2P culture, changes in how we make culture and art, and how we will be able to live, and learn, in the coming media environment.

What can you take away from TAKEAWAY Festival? Workshops, exhibitions, lectures and discussions are designed to give you a hands-on experience and first hand knowledge of networked and interactive media.



43

Day-to-Day Data Symposium

a project by Abigail Reynolds (*speaker*), Adele Prince (*speaker*), Ellie Harrison (*chair person*), Richard Dedomenici (*speaker*), Tony Kemplen (*speaker*)
in collaboration with ICA (*collaborator*), Arts Council England, London (*sponsor*)

<http://www.daytodaydata.com>

Day-to-Day Data brings together a group of twenty artists who take a methodical scientific approach to questioning the world around them. Through their analysis and representation of the data they collect, they offer a truly new and often amusing vision of our daily existence.

This special event at the ICA offers an introduction to this multi-media project, which has been touring the county in 2005 and which is concurrently on show at Danielle Arnaud contemporary art in Lambeth.

Five of the twenty artists involved in *Day-to-Day Data* will present the ideas and methodologies of their new works for the show, which address a fun and varied array of subjects. These include: the history of words, the movement of fugitive shopping trolleys around the city, the patterns in everyday routine, Nail Salon distribution in Greater London and the news headlines that occur as you eat your evening meal.

southwest
The Science Museum's
Dana Centre SW7 5HE

March 23
1pm – 10pm

southwest
The Science Museum's
Dana Centre SW7 5HE

March 29 – 31
12pm – 8:30pm

southwest
ICA
SW1Y 5AH

March 18
4pm – 6:30pm



44

xxxxx events

a project by ap (Martin Howse + Jonathan Kemp), ICA
in collaboration with Alexei Blinov (associate), Graham Harwood (associate), Ilze Black (associate), Shu Lea Cheang (associate), Armin Medosch (associate), Aymeric Mansoux (associate), Arts Council England, London (funder), NODE.London (associate), RayLabHub (associate), openmute (associate), Mongrel (associate), Kingdom of Piracy (associate)

<http://xxxxx.1010.co.uk>

xxxxx exposes a radical new space for software/computation examining links to theories of endodata, holographic programming + auto-destructive art by way of the embedded dystopia within the history of computation. xxxxx furthers the expansive address of computation to the universe and to the atomic culture within radically externalised computation.

xxxxx exercises rigorous development of crash building from multiple components and sources, varying modes of revelation with parallel performances or presentations and screenings that disinter xxxxx's rich thematics across a range of spaces at the ICA London. Collaboration is the order of the day with works produced by chunked interdisciplinarians. Further distributed xxxxx events (walks, talks, workshops) are programmed throughout March 2006.

xxxxx's program of participants include Erich Berger, Andy Bolus, Karl Pribram, Shu Lea Cheang, Florian Cramer, Yves Degoyon, Aaron Dilloway, Kevin Drumm, Leif Elggren, Farmers Manual, Takeshi Fumimoto, Olga Goriunova, Graham Harwood, Russell Haswell, Florian Hecker, Stewart Home, Martin Howse, KH Jeron/Valie Djordjevic, Jason Kahn, Toshio Kajiwar, Jonathan Kemp, Friedrich Kittler, David Larcher, Bruno Marchal, Armin Medosch, Joachim Montessuiss, Phill Niblock, Pure, Otto Roessler, Adriana Sa, socialfiction.org, Eva Verhoeven, Oswald Wiener and John Wiese.

southwest
ICA
SW1Y 5AH

March 24
12pm – 9:30pm
(times to be confirmed)



45

PLENUM

a project by Armin Medosch (artist), Shu Lea Cheang (artist), Kingdom of Piracy
in collaboration with Ilze Black

<http://kop.kein.org>

PLENUM – Public Ruling Tournament For a Network Usurpation Module.

Kingdom of Piracy aims to develop a 'rule out work out' module that can variably be adapted to a number of issues affecting communities, initiatives within the independent, self-organising framework of net culture.

PLENUM refers to the space of open public meetings and debate as a commons, investigating the mechanisms by which discussions usually get structured. Whereas self-organising groups often claim to be open and transparent, hidden social group dynamics come into play. But how autonomous and open can we really be? Who is setting the agenda?

Kingdom of Piracy tests the limits of the commons of the open sea and seeks to shelter dissenting voices and the self-exiled, while noting that the seized power can be an imagined one. As the Chinese saying goes: 'The sky is high and the emperor is far away'. In the networked culture, who is the emperor of old, who needs to get RULED OUT? Who is the new emperor that replaced the old? Ultimately, do we need an emperor? Or a rule for ruling out, a sort of safety break?

event details
<http://www.nodel.org>



Bluebeard

a project by pirateutopia.org
in collaboration with Emma Quinn, Arts Council England, East (funder)

<http://pirateutopia.org/bluebeard/index.htm>

"Why, Herr Doctor, did you immediately assume your wife had been strangled?"

"Prostitutes are usually strangled."

Bluebeard, a novella by Max Frisch, is about a very ordinary doctor who is on trial for the murder of his sixth wife. Since Doctor Schaad is not entirely sure of his innocence, the play charts his attempts to remember what happened on the day of the murder. As the pressure mounts, events from his past blend into reality, confronting the audience with the fragile relationship between memory and perception.

pirateutopia.org play with live and recorded action as the actor performs against and interacts with live-mixed video projection to create this challenging and moving piece adapted by pirateutopia.org from Max Frisch's novella.

pirateutopia.org was formed to integrate actors with technology without gimmickry. The company is committed to the use and advocacy of Open Source software, especially the Linux operating system.

southwest
ICA
SW1Y 5AH

March 8 – 10
8pm – 9:30pm



Everlandia

a project by Martin Bricelj (artist)
in collaboration with Emma Quinn (curator)

<http://www.everlandia.net>

Everlandia is a special, personal journey. It playfully confronts individuals with their fantasies, needs and desires. It challenges their imagination to pick and compose from those landscapes, plants and animals, which most accurately express the image of the individual's dreamland. The invented land remains the property of its creator and is saved on www.everlandia.net. The visitor will be able to send it from the gallery as a postcard and keep it in their heart.

Everlandia is a multimedia project by Martin Bricelj (<http://www.martinbricelj.com>), which through interactive exploration, reflection and discovery creates an inquiry into patterns of desire. It re-examines the relationship between man, technology and the unknown in the context of the evolution of reality.

An *Everlandia* agent will hand visitors a questionnaire and other agency offers. It may be possible to visit *Everlandia* one day! The research phase will be followed by a new adventure.

Visitors will be able to send a postcard, buy souvenirs, order *Everlandia* wallpaper, complete the questionnaire and earn a souvenir!



46

FRAMED

a project by the Slade Centre for Electronic Media

<http://www.scemfa.org>

FRAMED is a performance event and showcase taking place in the new Slade Research Centre space, to coincide with the NODE.London season of media arts and also to mark the 10th anniversary of the Slade Centre for Electronic Media (SCEMFA).

The event will include a range of work and approaches, including existing and new work as well as works in progress by students, artists and researchers working in an investigative way with new media.

From works exploring transmission, networking and time to palm pilot drawings, sound performances and experimental works developed in collaboration with UCL's virtual reality environment (CAVE) exploring physiological input devices, this event is intended to provide a snapshot of the broad range of interests, exploration and investigations in this area.

Participants will include: Martin Callanan, Susan Collins (facilitator), Simon Faithfull, Tim Head, Thomson & Craighead, Eli Zafran and many more.

image: Simon Faithfull



BackStrikesEmpire

a project by igloo (artist)
in collaboration with Watermans

<http://www.igloo.org.uk/main.html>

BackStrikesEmpire, filmed on location in Western Australia and New South Wales, is the follow-up to *Warstars*, part one of Igloo's trilogy, shot in Iceland, premiered at the International Festival of Film & New Media in Athens and touring Europe.

The trilogy uses moving images, dance and customised design software to explore the elemental forces of climate, to reflect the interaction between people and landscape, and to illustrate the interpretation of the human imagination and the environment. The images and choreographed narratives interweave to challenge notions of the reality of nature and how it can be influenced by individual experience and collective mythology. The final part of the trilogy will be shot in 2007 and will bring together the strands and ideas presented in parts one and two.

Igloo are Ruth Gibson and Bruno Martelli, who have collaborated on experimental multimedia projects since 1995. Their work explores metaphysical worlds using video, internet, performance and installation. Igloo use contemporary dance and body movements to generate technology-based installations and live performance pieces.



47

The Eye of the Pilot

a project by Addictive TV (creator)

<http://www.addictive.com/pilot>

Remixing live the incredible personal colour archive of French airline pilot, Raymond Lamy, filmed during his travels in the 1950s, Addictive TV's *The Eye of the Pilot* is a musical and visual travelogue with an original soundtrack by the group.

The journey takes the audience to places such as Karachi, Ivory Coast, Saigon, Tahiti and San Francisco, capturing the romantic innocence of the world at a time when travelling with a home-movie camera was still highly unusual. The performance gives a rare glimpse into the beginnings of a world that we all now take for granted, where the recording of images and international travel are common place.

southwest
ICA
SW1Y 5AH

February 15 – April 2
12pm – 8:30pm

west
Slade Research Centre
WC1H 0AB

March 23 – 26
12pm – 8pm

west
Watermans
TW8 0DS

March 9 – April 23
12pm – 10pm

west
Watermans
TW8 0DS

March 10
7pm – 11pm



Optronica

a project by Addictive TV

<http://www.optronica.org>

In 2005, Addictive TV broke new ground organising with curators Cinefeel and the bfi National Film Theatre (NFT), the sell-out film and music hybrid festival *Optronica*; the first festival entirely dedicated to the audio/visual fusion genre – taking visual music to a new dimension on the big screen. Supported by Arts Council England, the festival presented live audio/visual performances at the NFT and the bfi London IMAX cinema (the largest screen in the UK – also the first time the venue had been used for performances in such a way), plus cinema programmes at the NFT and club night events.

Optronica are now touring a 'best of' cinema programme which features the best in contemporary visual music from around the world, including work from Japan's Hideaki Motoki, China's 8gg, France's Ez3kiel, Spain's Actop and UK artists Somniscopes and the ZX Spectrum Orchestra. This special selection shows some of the best work in the AV genre, highlighting the wide range of styles and practices which contemporary audiovisual artists, animators, experimental film-makers and collaborative multimedia groups are now exploring.



48

A New Media Artists and Social Housing Forum

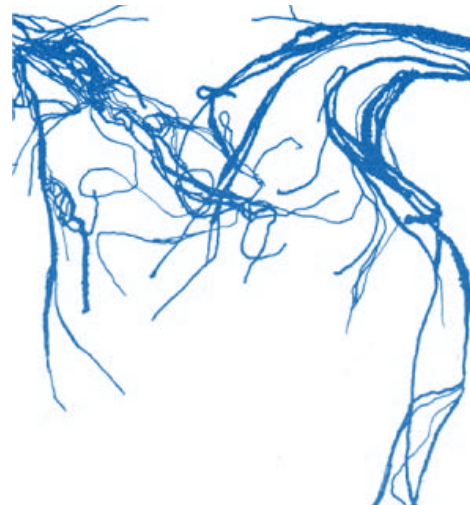
a project by Amy Robins (originator)
in collaboration with Vital Regeneration
(commissioning group)

<http://www.qpnmc.com>

Inspired by Vital Regeneration's recent collaboration with the City Of Westminster and CityWest Homes to create FreqOUT! (www.freqout.blogspot.com), this will be an opportunity for media artists to find out more about the expanding employment and commissioning opportunities in the regeneration and housing sector.

Speakers from housing and regeneration agencies and media artists who have experience of the field, will explore housing associations' objectives when commissioning arts projects. The forum will also explore barriers that artists experience to working in this arena.

Artists attending should gain an understanding of the skills and capabilities needed to work in this context and the challenges of working with young people, who are often the main beneficiaries of creative regeneration schemes. This will be an opportunity for both perspectives - arts and housing - to share their experiences and increase their likelihood of participating in successful arts and regeneration partnerships in the near future. For more information please contact Amy Robins at arobins@cwh.org.uk



P*1 [The Plant Project]

a project by Mileece*

<http://www.mileece.net>

For over one hundred years, scientific research and experimentation in plant bio-communication has been undertaken by a multitude of highly revered scientists world-wide. A common element between these experiments is a measurable reaction in plants to human and other organic activity.

With regards to these discoveries and as a part of *The P* 4 Project [The People, Plants, Planets & Particles Project]*, this installation represents an investigation into plant bio-feedback data, exploring how, in an aesthetic but comprehensive fashion, the immediate interpretation of plant response mechanisms can be facilitated within a musical context.

To be shown at the Shomi Studio, Chalk Farm by appointment only at the end of March. Contact Mileece on 07791 232 953.



49

A Journey Through Tottenham

a project by Ayiah Jahan

A Journey Through Tottenham explores how people describe themselves and their attitudes toward living in a multicultural community. The seven participants are connected along a chain of difference, with each person being asked to nominate someone who is different to themselves to take part.

After the screening of the film there will be a discussion about identity, which will explore concepts such as whether being in a multicultural community makes you more aware of your own cultural identity and how people from other countries who are now permanent residents view themselves.

Ayiah uses digital filmmaking as a means of connecting communities – the film was originally titled *Nodes of Connection*.

The event is free and is supported by Haringey Libraries.

west
Watermans
TW8 0DS

March 10
7pm – 11pm

northwest
Greenside Community
Centre NW8 8SR

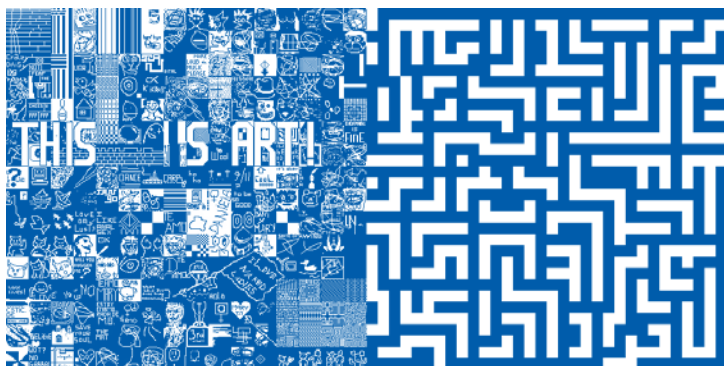
March 31
2pm – 5pm

northwest
Shomi Studio
NW3 2BP

event details
<http://www.nodel.org>

north
Marcus Garvey Library
N15 4JA

March 17
6:30pm – 8:30pm



50

Open Vice/Virtue: The Online Art Context

a project by Andy Deck
in collaboration with Turbulence (commissioning group), Furtherfield (curator), The Science Museum's Dana Centre (associate)

<http://www.artcontext.org>

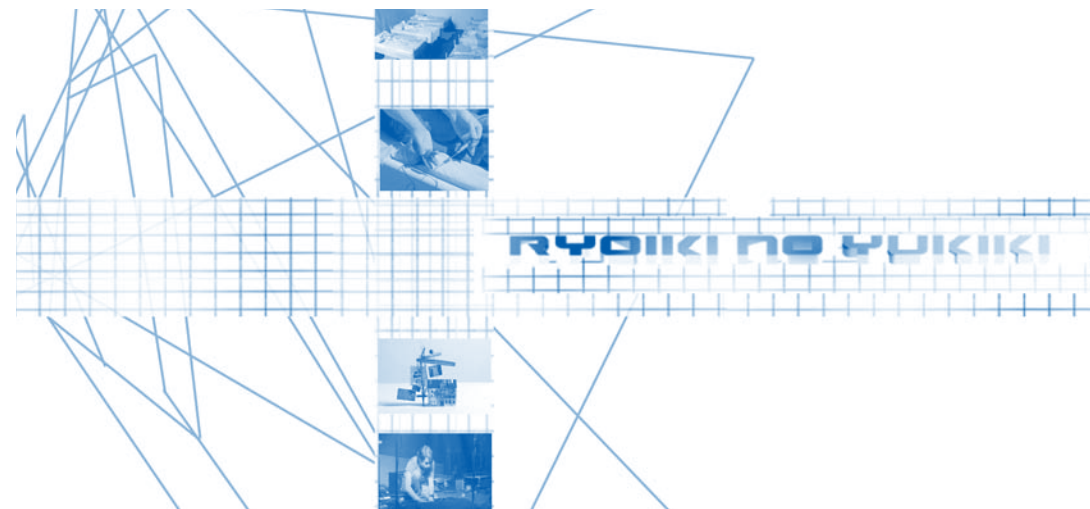
"Content is not impervious to the software, protocols, and chicanery that surround its delivery. It is about time that people interested in independent voices stop believing that laissez faire capitalism is building a better media infrastructure."

– Andy Deck

This exhibition and public production space features real-time, online collaboration and interventions in public and private spaces by American software artist Andy Deck.

Glyphiti is an online collaborative drawing project. A large-scale projection forms an evolving graffiti wall and visitors are invited to edit and add graphical units or 'glyphs', which compose the image, in real time. Marks made by each person, combine with others and are shown as a time-lapse image stream. Hanging fabrics being shown for the first time at HTTP, provide a tactile document of recent years of *Glyphiti*.

Imprimatur consists of online 'groupware' for poster illustration and layout, accessible through a computer workstation installed in the gallery space. The software provides a framework for visitors to launch a personal poster campaign, in collaboration with their online counterparts, voicing their own social and political concerns. Andy Deck will also be presenting his work at the event *Open to All – Get In-to-Net Art*. See page 39 and www.danacentre.org for details.



51

Ryoiki No Yukiki / Traversing Territories

a project by Emma Lewis (facilitator)
in collaboration with School of Art and Design, NTU (collaborator), Musashino Art University, Tokyo (collaborator), Daiwa Anglo-Japanese Foundation (sponsor), Someth;ng

<http://www.ryoikinoyukiki.com>

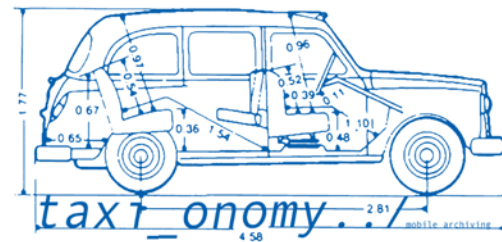
Traversing Territories brings fresh talent of young Nottingham and Tokyo artists in a progressive collaboration which challenges our notions of geographic borders and communication barriers.

For one day only, latest developments from this multidisciplinary team of artists will be showcased in a merging and colliding of image, form, sound and movement, with interactive installation, video, photography, object and live multi-media performance. Contemporary sound artist Christophe Charles (FR/JP) and pioneering new media artist Frank Abbott (UK) will also be making contributions to the day's events.

This is part of an exchange project promoting long-term creative dialogue between emerging artists in Britain and Japan. A network which investigates and debates the crossing of cultural, geographical, linguistic and artistic borders. When barriers are continuously being broken which new ones are simultaneously formed?

Traversing Territories is promoting cross-cultural communication, the exchange of ideas and the experience of artistic and educational practices in another country. It is intended to encourage further international cooperation in the arts and to expose people to new approaches to art.

Live performance from 7.30pm.



taxi_onomy

a project by Beatrice Gibson (*creator*),
Celine Condorelli (*creator*)
in collaboration with Arts Council England, London
(*funder*), British Council (*funder*), V2 (*sponsor*)

<http://www.taxionomy.net>

An art–architecture collaboration, *taxi_onomy* is a live art project and mobile cartographic research endeavour that re-appropriates the taxi cab as the ultimate vehicle for psycho-geography, based on its capacity for metro processing and spatial understanding. *taxi_onomy* utilizes the taxi for the purpose of enabling artists and the general public to create and utilise emotional, cognitive and networked maps. Inherently concerned with facilitating authorship, it functions as a live and cumulative archiving device that enables the public to log, classify and order their environment, creating their own mental maps and topographies and overlaying them onto physical space. Part locative dictionary, part annotation tool, *taxi_onomy* offers a radical and high quality art tool for the general public to both engage and create with. Devised as a socially interventive navigation device for a networked society, the project engages with people directly in relation to reconsidering their use, appropriation of, and relationship to space.



52

Hi5

a project by Lottie Child

<http://www.malinky.org>

During Node.London why not join Lottie Child playing *Hi5*, a game for cyclists?

What to do.
Ride around town on your bike as you would normally. If you chance upon a pedestrian standing on the street with their arm outstretched trying to hail a cab. Reach up and *Hi5* them. (It helps if you smile; palm-to-palm contact is good and near misses also count).

This is a slow game played out over years; keep score of the number of *Hi5s* you get and come to the yearly prize giving at the Duke of York pub, 156 Clerkenwell Road, London, EC1R 5DU on June 19 at 7pm.

Contact: lottie@malinky.org



53

EAST=WEST= NORTH=SOUTH

a project by Larisa Blazic (*creator*)
in collaboration with Furtherfield, SPACE Media Arts,
RayLabHub, Watermans, SPC, University of
Westminster

<http://solair.eunet.yu/~lab33/index.html>

EAST=WEST=NORTH=SOUTH is inspired by images of London that are usually taken for granted: a branch moving slowly in the wind, a zebra crossing, the rotating light of a mini cab. It is a visual exploration of the banal and mysterious. These images reveal the beauty of London. They are images Londoners don't stop and look at, but rush past in the hectic pace of life.

Art aims to draw attention to unique structures that are whole in themselves. Thus the relationship self/object contains both question and answer, stimulant and satisfaction, desire and fulfillment and limitless reflection. This activity motivates the audience to contemplate the unspeakable beauty of things which seem inferior. This presents a soothing, affirmative representation of an urban environment usually understood as fragmented and hostile.

This project explores the effect of real-time video streamed images of London, which are both commonplace and compelling, in communication with the audience. Four installation sites will gather and redistribute live images between four 'quarters' of London and project these in accessible public spaces.

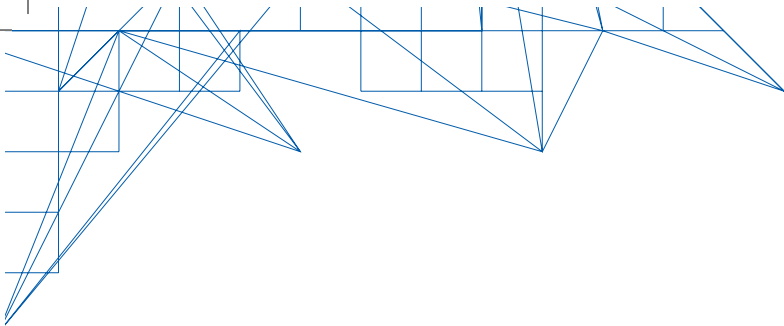
pixel planet

a project by Paul Sanders (*artist*)

<http://state51.co.uk>

pixel planet creates an electronic canvas covering the globe, and invites artists to create graphical images for it. An image displayed on a computer screen is broken into a pattern of pixels which either emulate a visual experience, or translate an encoded pattern of colour and intensity. In *pixel planet* separate computer screens take the place of each of those pixels, becoming the smallest single unit in a display which covers the earth.

To become a pixel, computer users will be required to geocode and register their screen with a central database. The images for display will be created by artists using a model of the earth's surface as a canvas. They are uploaded to a server, which pixellates them and assigns a pixel to each screen. A software application running on each registered computer receives instructions for when to display its assigned pixel. As more computer screens become available the resolution and completeness of the displayed images will increase. Some inaccuracies will inevitably change the image between creation and dissemination; computer clocks might not be synchronised, the geocode might be inaccurate, the screen might be moved. These are not undesirable effects, demonstrating the essentially approximate nature of digital representation.



→ cluster

Tate Online

Net Art Commissions and Online Panel Discussion

Two new art commissions by Andy Deck and Marc Lafia with Fang-Yu Lin will launch in March 2006.

These commissions are the final two works in a three-part collaboration between Tate Online and artport, the Whitney Museum of American Art's portal to net art. The first in the series was Breakup Visualization System by Golan Levin with Kamal Nigam, 2006, an information visualisation using data from web logs to plot the romantic lives of teenagers, which launched on February 14, 2006. To view all three works and find out more visit www.tate.org.uk/netart or artport.whitney.org.

In response to this series, Tate Online Events will be hosting an online panel discussion debating issues relevant to net art and new media in a museum and gallery context, referencing artistic and curatorial practice, media theory and architecture. Panellists will debate issues with invited respondents and an open public forum.

<http://www.tate.org.uk>

54

Screening Circle

Tate Online

<http://www.tate.org.uk/netart/screeningcircle>

March 1 – 31

see page 55

The Battle of Algiers, 2006

Tate Online

<http://www.tate.org.uk/netart/battleofalgiers>

March 1 – 31

see page 55

Liquid Architectures:

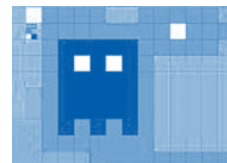
Online Panel Discussion and Public Forum

Tate Online

<http://www.tate.org.uk/onlineevents/forums>

March 1 – 30

see page 56



Screening Circle

a project by Andy Deck (artist)

in collaboration with Kelli Dipple, Christiane Paul, Jemima Rellie, Tate Online, artport

<http://www.tate.org.uk/netart/screeningcircle>

Screening Circle, 2006, by Andy Deck, adapts the cultural tradition of the quilting circle and the participative round table into an online format for producing motion graphics. Visitors to the site can enter the Drawing Area or the Editing Area to compose loops of graphics and affect and edit each other's screens. The pieces, or segments, can be made by one or several people, and the arrangement of the segments can be haphazard or precise. In the Screening Area, the resulting motion graphics and finished products will be on view instantaneously and archived for posterity.

image: Prototype for Screening Circle, 2006
by Andy Deck, © the artist

55

The Battle of Algiers, 2006

a project by Marc Lafia (artist), Fang-Yu Lin

in collaboration with Kelli Dipple, Christiane Paul, Jemima Rellie, Tate Online, artport

<http://www.tate.org.uk/netart/battleofalgiers>

The Battle of Algiers, 2006, by Marc Lafia and Fang-Yu Lin, consists of a continual recomposition of scenes from the seminal 1965 film reenactment by Italian director Gillo Pontecorvo. The success of the actual battle for independence has been attributed to the nationalists' organisation, a pyramidal structure of self-organised cells. Lafia's work uses computation to re-present the logic of the nationalists' tactics as depicted in Pontecorvo's film, by playing and sequencing clips along varied algorithmic trajectories, with prescribed instructions and rules.

image: Prototype design for The Battle of Algiers, 2006
by Marc Lafia and Fang-Yu Lin, © the artists



this project is online

this project is online



56

Liquid Architectures

Online Panel Discussion and Public Forum

a project by Jasia Reichardt, Hani Rashid, Rodrigo Alonso, Ken Friedman, Kelli Dipple
in collaboration with Kelli Dipple (curator),
Tate Online (commissioning group)

<http://www.tate.org.uk/onlineevents/forums>

Tate Online Events brings together an international and interdisciplinary group of theorists and practitioners to debate the future of the artefact and the institutions which steward their exhibition, collection and preservation.

In the face of contemporary media practices and their dynamic impact on form, practice and participation, how and where do we focus attention and development? What methods and models will become prevalent in museum and gallery culture across the next 50 years? What will cultural memory sustain and who is the audience – currently and in generations to come? What social, technological and physical architectures will become relevant to evolving artistic practice?

“Liquid architecture is an architecture that breathes, pulses, leaps from one form and lands as another. Liquid architecture is an architecture whose form is contingent on the interests of the beholder; it is an architecture that opens to welcome me and closes to defend me; it is an architecture without doors or hallways, where the next room is always where I need to be it and what I need it to be,” Marcus Novak, 1991.

Review the four week online discussion, adding responses and questions in the associated public forum.

57

CAPITAL CITIES

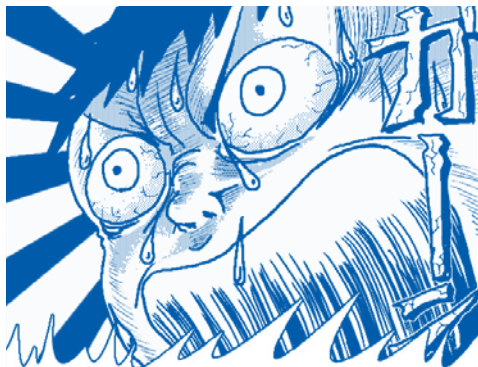
a project by Sylvia G. Borda

<http://www.sylviagraceborda.com/capitalcities.html>

In *Capital Cities*, I have focused on how London and Tokyo, seemingly unlike areas, share cross cultural histories via transit development. For instance, during the Meiji period the Emperor of Japan commissioned English and German engineers to construct rail systems for Tokyo. The Japanese railway is therefore based on European architectural and transit models. Ironically, cross-cultural hybridization can reverse in time. The new Docklands development is an indirect import from the East. The system engineering draws from Japanese models and the architecture from Malaysia.

Capital Cities creates new typological info-systems, wherein viewers are left to examine details and not labels in order to identify each point of transit. Markers and signifiers are reduced so that location becomes irrelevant and the viewer consumes the image on a more immediate or mundane level, similar to the rapid scanning attention of someone on a daily commute.

The level of ambiguity of the image helps frame a discourse about social migration and supermodernist architecture in which temporary holding spaces for the workers and commuters become universal and non-descript. This questions one's position within the grid of a modern transportation system and, likewise, within an urban city scheme that symbolizes a new gentrification of subcultural zones.



Radio Noodles

a project by James Smith (*developer*), Safetycat

<http://www.radionoodles.org.uk>

Radio Noodles is a platform for audio art and music, an emergent new independent non-commercial freeform internet radio station based in London. It features music, documentary, stories, art, info, and other stuff recorded and contributed to the station for free by volunteers and listeners. It invites contributions from people capable of producing good content.

Through NODE.London, we hope to create some good content and network with creative people who can regularly produce work for the site.

this project is online

ongoing



58

UK Sound TV

a project by Reiss Nicholls, Ashley John, Paul Andrews, Ebany Bennet, KK, Eazy, Lady Shocker
in collaboration with HiBus South, SPACE Media Arts

<http://www.uksoundtv.com>

UK Sound TV is a broadband TV channel produced and directed by a team of youth producers from Roman Road in Bow. The channel looks at street networks, focusing on emergent music, technology and street culture in east London, in particular the urban grime music scene.

UK Sound TV will make four live broadcasts in March 2005. Current scheduling includes: live performances; *Beats and Ballers*, football matches between east end grime MC crews; virtual MC clashes; live debates focusing on 'stop and search' policing methods and why grime isn't moving on; and a dance battle. Check out www.uksoundtv.com for more info, dates and details about getting involved, with links to past episodes.

this project is online

event details
<http://www.nodel.org>



Beautopia

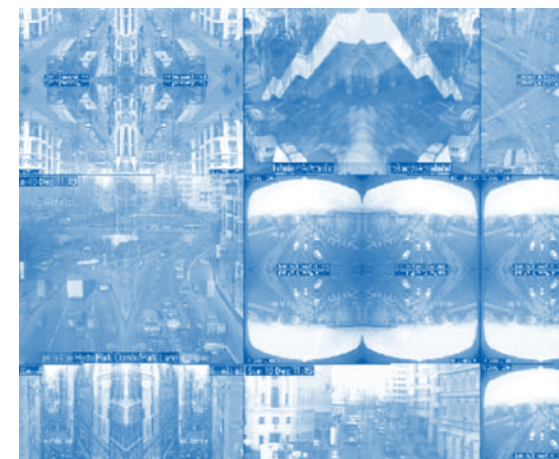
a project by Laura Sullivan

<http://web.nwe.ufl.edu/~sullivan/butopia/start.html>

I will present excerpts from *Beautopia*, my hypertext-in-progress that explores the personal, social and economic dimensions of the discourses and industries of beauty and cosmetics. Structured like a cosmetics makeover, the piece also figuratively applies the 'makeover' to society. Autobiographical elements highlight the way that beauty concerns are a key manifestation of women's internalisation of sexism.

A short introduction will theoretically contextualise the piece, particularly focusing on collage, montage, and associative linking in hypertext. I will also consider how this form relates to – and expands – materialist feminist digital art practice.

this project is online



59

Urban Generation and other projects

a project by stanza (*artist*)

<http://www.stanza.co.uk>

Authenticity: CCTV systems are everywhere in the public domain, especially in London. Millions of hours worth of data are recorded every day by these cameras. We are all unwitting bit-part actors in the filming of our own lives. One can take the sounds and images off live web streams to offer them back to the public to create new interpretations of the city. In essence the city of London can be imagined as the biggest TV station in existence.
<http://www.stanza.co.uk/authenticity/index.html>

Urban Generation also collects live CCTV feeds from London in real-time and reworks these video streams into multi-layered visual structures, kaleidoscopic Rorschachs, which depict an evolving view of the urban landscape and its inhabitants.
http://www.stanza.co.uk/urban_tapestry/under.html

Soundcities allows the audience, to remix the hundreds of samples recorded from around the world and then save their own mix. *Soundcities* is an online database of thousands of sounds from around the world and has online mixing desks where you can mix these sounds. Listen by city, or listen by mood.
<http://www.soundcities.com>

this project is online



60

london.time:space 4.tea

a project by Don Chow

in collaboration with Brian Mulvihill, Kavita Singh

<http://london.teaspace.org>

teaspace.org is a media arts blog and online gallery for possibilities and ideas of 'networked contemporary tea art' launched in association with NODE.London.

The concept of tea as artistic medium or platform is catalyzed by current and emerging socially networked technologies, particularly in contexts of glocalised, participatory activities and transcultural, interdisciplinary projects on the read/write web.

In the art of tea, there exist highly refined, pan-Asian cultural and spiritual traditions with associated visual, aesthetic and performance arts. Modern rituals of tea consumption in England and Western countries may meanwhile reflect particular colonial histories. On a basic level it is possible for anyone to appreciate and relate to the act of enjoying a cup of tea, and in this nearly universal social tradition there exists a rich palette of creative opportunities and freedom for contemporary expression and potential interactions.

teaspace.org imagines a diverse cultural and social network, including a broad spectrum of Asian communities with historical and cultural connections to tea, both locally and internationally. Contributions and conversations from artists working in any discipline are welcome – as well as anyone else who enjoys tea, especially in a networked environment.

this project is online



The Private Collection

a project by Sara Heitlinger

<http://www.theprivatecollection.org.uk>

The Private Collection is an interactive audio tour site-specific to the British Library, St. Pancras.

You are handed a key to a locker. Inside, you find a CD walkman. You press play. A woman speaks to you in muted tones, asking you for help. She navigates you through the library, telling you her story and her dreams, while in your right ear a man whispers words of warning and incitement. As you walk through the library you become caught up in a mystery story.

The walk is recorded in binaural audio: you can't tell which sounds are real. You hear footsteps behind you but when you turn around no one is there. Inside the reading room you hear other noises: microfilm, computers waking up, people coughing and snoring, whispering.

"It was suspenseful, very engaging and disorienting at the same time: a very strong and weird experience – to be surrounded by stories, sounds, voices in the midst of the silence of the library."

To arrange a visit, please see the website, email theprivatecollection@gmail.com, or phone 0780 0736525.

this project is online



61

nutter.tv

a project by Chas de Swiet

in collaboration with Nicholas Watton, Theresa Kiyota Rahman, Edward Hill

<http://www.nutter.tv>

nutter.tv grew out of a development project funded by an Artsadmin Digital Bursary. The aim of the project was to explore how to portray through a website the experience of being 'psychotic', or in 'non-consensual reality', from a first person perspective. Part of the focus was to recreate the auditory and visual hallucinations and ambiguities that can be part of this state.

After two years of collaboration and experimentation the site was born. Interacting with a Flash environment the user can journey around London on the tube, mixing and triggering sounds as she/he goes. The more you interact with *nutter.tv* the greater your anxiety and the intensity of the experience become. Sights of interest along the way include Vauxhall Bridge (home of MI5), Clapham Junction station and an air-conditioning duct near Centrepont.

'funny, disturbing, ingenious and worryingly close to the real thing'
Aidan Shingler

this project is online



62

London Afghan Hound Club

a project by Bernard Debaillie

<http://www.londonafghanhoundclub.com>

Bernard Debaillie's work explores how values and cultural codes are constructed and mediated. *London Afghan Hound Club* is a webcast of Afghan Hounds that perform traditional Afghan music.

In an earlier interactive video installation *Norwich Afghan Hound Club*, a beauty contest for dogs was staged (shown at EASTinternational, www.east05.net and showing at the Idea Store as part of NODE.London). Each week the public eliminated one dog in an online vote until the winner remained. The dogs conform to the official breed standard and consolidate a belief system in which meaning is imposed on certain characteristics. Politics and aesthetics work hand in hand.

London Afghan Hound Club is a remapping of cultural codes. It reframes components of Crufts, traditional Afghan music and a contemporary boy band. Melodic vocals and drum loops are constructed from Afghan Hound samples and layered in 'tintal' rhythmic patterns. The launch will take place in March 2006 on the rooftop of the artist's studio in East London, 96 Teesdale St, E2 6PU.

this project is online

venues and organisations

63

east

The Bow Arts Trust @ The Nunnery Gallery E3 2SJ

181-183 Bow Road
<http://www.bowarts.co.uk>

Bow Arts Trust is a studio provider that runs a London wide educational programme and shows an international programme of contemporary art exhibitions in The Nunnery Gallery.

Bow Arts Trust was established in 1995. The Trust is a registered charity and a company limited by guarantee. It is situated by the historic St. Mary Attale Bow Church, of the famous Bow Bell in the heart of the East End of London. The Trust presently occupies 28,000 sqft split between two buildings; one an old factory built in 1818, the other a disused Carmelite Nunnery built around 1850. The Trust not only manages the Nunnery Gallery but runs a London wide educational programme as a complement to its provision of ninety affordable artist's studios.

Boxing Club @ Limehouse Town Hall E14 7HA

646 Commercial Road
<http://www.bclub.org.uk>

The Boxing Club is a creative group based in the Old Limehouse Town Hall. Its collective output is extremely varied, with individual members working on projects across the creative spectrum.

The Boxing Club regularly organises workshops and events in such varied fields as computing, film and video-making, journalism, education, curating and public history, with a strong educational ethos.

The range of knowledge and interests available within Boxing Club brings a diverse range of disciplines and audiences into contact with each other. It has created knowledge sharing networks that have achieved both local and international recognition and participation.

Only rarely does the Boxing Club ever get around to any actual boxing.

E:vent E2 6PU

96 Teesdale Street
<http://www.eventnetwork.org.uk>

E:vent creates spaces and frameworks for exploring emerging practices in contemporary art. E:vent director Colm Lally works together with artists, collaborators and independent curators on a unique and exciting programme that includes exhibitions of media art, experimental music, sound art, film and video.

Our intention is to promote an appreciation for emerging creative practices and to contribute to a critical discourse, locating the work in relation to a wider art community, both nationally and internationally.

E:vent also facilitates educational workshops with local kids, hosts forum dinners and engages in community development projects. E:vent has developed strong partnerships with higher educational institutions and each year presents a cross section of graduate work from London art colleges.

E:vent undertakes research with partner organisations to develop new ways of thinking about constructed cultural spaces, both online and built environments.

Idea Store, Chrisp Street

E14 6BT

1 Vesey Path, East India Dock Road
<http://www.ideastore.co.uk>

The Idea Store, Chrisp Street is an active resource in Tower Hamlets providing public library, educational and IT facilities to local communities. For NODE.London the Idea store is offering its programme in association with Leaside Regeneration and ART.e @ The Art of Change.

Mongrel @Jelliedeel Shed SS2 5DD

Unit 38, Grainger Road Industrial Estate
Southend-on-Sea, Essex
<http://www.mongrel.org.uk>

Mongrel is an artist-led organisation currently based in Southend-on-Sea. Activities include making art, researching, building speculative software, publishing texts, running workshops, collaborative work and facilitating the work of others. Artistic activities explore the expressive and critical potential of software and information networks.

The Mongrel group has won numerous awards including the ICA London's Imaginaria award and Clarks Digital Bursary. They are best known for the National Heritage and Natural Selection projects which explored racialisation and new media – It is closely associated with the formation of social software and software art through its development of Linker, HeritageGold and BlackLash. Mongrel recently worked with the Waag Society and Imagine IC to construct Nine(9) - a collaborative online engine celebrating the lives of those locked out of the cultural mainstream, which has so far been used to produce over 42 workshops with 378 participants.

RayLabHub E8 4DA

Kingsland Road
<http://www.raylab.com>

RayLabHub is a creative laboratory and access space in Kingsland road, Hackney.

RayLabHub is a semi public place where many electronic and digital media art works are produced; forward-looking ideas are tested and hardware shapes finalized. At RayLabHub we host educational workshops for artists and small groups of industry professionals, networking dinners and community gatherings.

For the last five years RayLabHub has also been one of the prime east London wireless research and development centres. RayLabHub is currently also a home for a multi-disciplinary collective Raylab and media society Take2030.

east

SPACE Media Arts @ The Triangle E8 3RH

129-131 Mare Street, Hackney
<http://www.spacemedia.org.uk>

SPACE Media Arts is a part of SPACE, an arts and education charity based in Hackney, East London. Founded by the Op artist Brigit Riley in 1968, SPACE innovates and supports the provision of contemporary arts activity in London and provides gallery, public art and training specialism as well as studio provision across London.

SPACE Media Arts works with artists and communities using electronic media, encouraging the public to explore creative uses of technology by providing affordable workshops and open-access facilities. In addition, SPACE Media Arts co-produces innovative and high-impact public programs and commissions that develop social awareness of technology in our communities. Our main areas of focus are moving image, emergent technology and working with young people.

66

Broadway Market E8 4QJ

CDR @ Plastic People EC2A 3QE

147-149 Curtain Road
<http://www.burntprogress.com>

The Foundry EC2A 3JL

86 Great Eastern Street
<http://www.foundry.tv/>

Wapping Underground Station E1W 3PA

Wapping High Street
<http://www.tfl.gov.uk/tube/>

The Wormhole Saloon @ Whitechapel Gallery E1 7QX

80-82 Whitechapel High Street
<http://www.newtoy.org>

southeast

Albany Digital @ The Albany SE8 4AG

Douglas Way, Deptford
<http://www.thealbany.org.uk/pages/digital.html>

The Albany is a purpose-built performing and digital arts centre, with a strong focus on working with its diverse local communities. It is a venue for a range of culturally diverse performing arts, a new digital arts facility and a range of educational, training and community projects. Resident at the Albany are three of the UK's most significant disability arts organisations (Heart n' Soul, Entelechy, and Drake Music); one of UK's leading black British dance companies IRIE!; as well as the Art of Regeneration, a project of the Royal National Theatre's Education Department, and a number of smaller arts and community organisations.

Albany Digital integrates modern digital technology with the Albany's other facilities to create a 21st century arts venue. From free wireless internet access in the café to a 24 track ProTools studio that can record live from the Albany stage, an edit suite, cameras and laptops, Albany Digital is a comprehensive resource offering project-based support, flexible training for adults and professional hire facilities. Partnership projects include sound junction, a ground-breaking music education initiative commissioned as part of Culture Online.

67

Area10 SE15 5JT

Eagle Wharf, Peckham Square
<http://www.area10.info>

Area10 is an artist-led initiative working from the vast premises of Eagle Wharf in Peckham Square, behind the landmark of Peckham Library. In 2002, the derelict premises were given by Southwark Council to a group of artists for temporary use for arts based works and events.

Area10 was set up as an artist-led project, self-organising, self-curating and self-funding. Area10 has had a very organic and experimental structure as the project has always been deemed temporary. Three years down the line, Area10 has generated an extensive number and range of public events, which is exemplary of an experimental, cross-disciplinary and collaborative arts practice.

Area10 is currently undergoing structural changes and will re-launch itself as part of the NODE.London season. Area10 will continue artist-led enquiry, artform cross-pollination, experimentation, new media, collaboration between artists, organisations, groups and communities and advance the notions of Area10 (<http://www.area10.info>) at its inception.

southeast

bodydataspace SE1 1YT

Axe and Bottle Court
70 Newcomen Street, London Bridge
<http://www.bodydataspace.net>

bodydataspace b>d>s are a visionary integration of the body, technologies and environments. Developing interactive environments with the most relevant content and the best display technologies, b>d>s ensure that public pathways to interactive action are fulfilled, bespoke to client and community needs. Drawing on specialist knowledge and extensive networks, b>d>s aim to bring innovative, interactive technology to a broader public market place. Artist-led b>d>s collaborates with other artists and leading experts from around the globe, through the creation of co-authoring teams of specialists.

b>d>s specialises in offering design solutions and delivering projects in the following areas:

- Content creation and interactive digital media development
- Concept evolution, design and installation
- Event creation and performance
- Talks, presentations and moderations
- Training, workshops, mentoring
- Research and Development into specialist technological developments.

68

British Film Institute @ National Film Theatre SE1 8XT

South Bank
<http://www.bfi.org.uk/incinemas/nft>

The British Film Institute exists to promote greater understanding and appreciation of, and access to, film and moving image culture in the UK. The National Film Theatre is world-class cinema that hosts a wide range of film and cinema screenings and talks throughout the year.

69

Independent Photography Studios SE10 0EF

Rothbury Hall, Azof Street
<http://www.independentphotography.org.uk>

Independent Photography commissions collaborative work in socially engaged contexts, using media arts. Artists work with moving image, design, animation and networked media, and collaborate with groups of local residents, children and young people to produce, exhibit and distribute new work. IP is now developing a focus on emergent technologies through a series of collaborative artists commissions as part of its PENINSULA programme.

SPC@Borough Hall, Greenwich SE10 8RE

Borough Hall
Royal Hill, Greenwich
<http://www.spc.org>

Established in 1996 and currently based at deckspace in Greenwich, south east London offering support for independently organised spaces, open access to network media and creative experimentation with technology; the hub around which diverse energies and initiatives interconnect.

Media hosting and project development are offered to groups and individuals by subscription. These fees underwrite a wide range of media and technical facilities at SPC labs and an arsenal of shared networking resources across a network of friends and collaborators who share 10 years of activity. Subscribers are invited to utilise the many facilities available, exchange skills and make stuff to share.

southeast

a boat SE8 3DZ

Deptford Creek

Boundless Coop
@Giffin Business Centre SE8 4RH

Giffin Business Centre, Giffin Steet
Deptford
<http://boundless.coop>

Danielle Arnaud
contemporary art SE11 6SF

123 Kennington Road
<http://www.daniellearnaud.com/>

Goldsmiths College SE14 6NW

Goldsmiths College, University of London
New Cross
<http://www.gold.ac.uk>

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Sainsbury's, Forest Hill SE23

London Road, Forest Hill

Starbucks SE1 9DG

Clink Street
bak.spc.org/clink.html

southwest

Cybersalon@The Science
Museum's Dana Centre SW7 5HE

165 Queen's Gate, South Kensington
<http://www.cybersalon.org>

Founded in 1997, Cybersalon is a 'community of interest', motivated by the liberating and creative potential of new internet and communication technologies. We have hosted regular discussion forums, developed product initiatives and organised larger festivals, building a strong reputation for pioneering critical debate and platforming developments in new media and digital art. Based at the Institute of Contemporary Arts from August 2000-03, Cybersalon are currently the founding 'artists in residence' at the Science Museum's Dana Centre where we have been programming regular events since December 2003.

Cybersalon aims to:

- provide an 'optimistic' perspective about the creative and liberating potential of new information and communication technologies,
- support the emergence of new practices and innovative creative work from the use of new tools, cross-disciplinary collaborations and new ways of working,
- be an independent voice and 'witness' to the social and cultural changes occurring through this period and provide and document a snapshot of current thinking and practice,
- create a nexus for technology and arts within London and beyond.

71

The Science Museum's
Dana Centre SW7 5HE

165 Queen's Gate, South Kensington
<http://www.danacentre.org.uk>

The Dana Centre is the Science Museum's groundbreaking annex for adults to discuss contemporary and controversial science, technology and culture. It is an experimental organisation challenging public perception about science, tackling contemporary issues head on.

From stand-up comics to live online operations, debates and art installations, electronic voting and live experiments, this dynamic space brings the hottest themes in modern science to life through a programme of vibrant and innovative events in an informal, fully licensed café/bar. Live Webcasts link the Dana Centre and its events with people all over the world and on-line discussion boards allow them to have their say, wherever they are. Free Wireless Internet access is also available.

southwest

ICA SW1Y 5AH

Institute of Contemporary Arts
The Mall
<http://www.ica.org.uk>

The ICA is a long established institution (since 1947) that champions ground breaking art in all its forms, including performance, film, music, installation, painting, sculpture and digital art. The initial remit, that still holds true today, is that of an 'artists' playground'.

The ICA has been showing technology based art work since the 1950s and was responsible for the seminal 'Cybernetic Serendipity' of 1968.

Since 1997 the ICA has had a unique dedicated space to show the work of artists working with screen based digital media. The theatre space is also utilised to show digital installations and performances on a regular basis.

The ICA is the only publicly funded art institution in London with a regular programme of technology based work encompassing screen-based, installation and performance arts.

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onedotzero@The Science Museum's Dana Centre SW7 5HE

165 Queen's Gate, South Kensington
<http://www.onedotzero.com>

onedotzero is a hybrid, multi-faceted organization committed to innovative explorations in digital moving image. onedotzero will present screenings at the Science Museum's Dana Centre as part of NODE.London as part of the current UK activities including the annual tenth festival 2 -11 June, ICA, London and a specially curated onedotzero_transvision, Late Night, February 24 at the V&A Museum. onedotzero is committed to the facilitation, production, exhibition and distribution of innovative moving image through its myriad elements that encompass an annual London digital creativity festival, and a 60 city international touring network spanning Asia, Australasia, Northern, Southern and Central Europe, Canada & the Americas, the UK & Eire, an independent DVD label, a production company and short film distribution, sales and licensing. info@onedotzero.com

Clapham Common SW4

west

Watermans TW8 0DS

40 High Street, Brentford
<http://www.watermans.org.uk>

Watermans is a multipurpose arts centre based in Brentford, west London. Located on the banks of the river Thames, overlooking Kew Gardens, Watermans benefits from an attractive location. The venue comprises a 239 seat theatre, a 125 seat cinema, a gallery space, 2 studio spaces, and a large flexible foyer space incorporating a cafe/bar with a river view.

We have an imaginative and diverse programme across a range of different art forms, which is reflective of our artistic policy and audience development initiatives. These include: Asian Arts, Children's theatre, New Media, Exhibitions, Independent cinema Participative Arts, Workshops.

Slade Research Centre WC1H 0AB

Slade Studios, Woburn Square
www.scemfa.org

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northwest

Vital Regeneration @ Greenside Community Centre

NW8 8ST
Lilestone Street, Lisson Green Estate
<http://www.qpnmc.com>

Vital Regeneration (VR) is a creative regeneration charity working in the most deprived areas of Central London. They work across several sites including Greenside Community Centre and Queens Park New Media Centre (<http://www.qpnmc.com>) and Firststep.com, (two digital media training centres in North West London, offering a range of ICT and digital media courses). They also have a broad outreach portfolio working in schools, youth clubs, churches and residents halls. Vital Regeneration's mission is to Educate, Empower and promote Enjoyment.

north

Furtherfield @HTTP Gallery N4 1NY

Unit A2, Arena Business Centre
71 Ashfield Rd
<http://www.furtherfield.org>

Furtherfield is an independent online platform for the creation, promotion and criticism of adventurous net art and networked media artwork for public viewing, interaction and participation. Started in 1997, Furtherfield is the collaborative work of artists, programmers, writers, activists, musicians and thinkers from around the world who explore beyond traditional remits. The Furtherfield community creates imaginative strategies that actively communicate ideas and issues in a range of digital and terrestrial media contexts

House of Technologically Termed Praxis (HTTP) is a Furtherfield initiative that provides a public venue for simultaneously exhibiting artworks in physical and digital space. The programme is dedicated to activities, events and exhibitions with a focus on networked, participative and collaborative works. The gallery, sited in the vibrant and culturally diverse Green Lanes area of London, works with a wide range of artists and audiences to explore the potential of current network technology to promote distributed creativity.

74

Someth;ng N1 7UX

Unit 2, Waterside
44-48 Wharf Road
<http://www.somethingonline.org>

Someth;ng is a collective of designers and media artists. We work with artistic and commercial commissions, as well as developing our own projects. We have shown internationally as part of many festivals.

Marcus Garvey Library N15 4JA

Tottenham Green Leisure Centre
1 Philip Lane
<http://www.marcusgarveylibrary.org.uk/>

online

Resonance FM

<http://www.resonancefm.com>

Resonance104.4FM is London's first radio art station, brought to you by London Musicians' Collective. It started broadcasting on May 1 2002. Its brief? To provide a radical alternative to the universal formulae of mainstream broadcasting.

Resonance 104.4 FM features programmes made by musicians, artists and critics who represent the diversity of London's arts scene, with regular weekly contributions from nearly two hundred musicians, artists, thinkers, critics, activists and instigators; plus numerous unique broadcasts by artists on the weekday 'Clear Spot'.

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Tate Online SW1 4RG

<http://www.tate.org.uk>

Tate Online (www.tate.org.uk) is Tate's fifth gallery and sits alongside Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives. Visitors to the site can find out what's on as well as access an extraordinary range of free and on-demand British and Modern International art including: over 65,000 works in Tate's Collection; 100s of hours of video interviews with contemporary artists; educational interactives and games; academic papers and forums; and a series of net art commissions created specifically for Tate Online. The award winning venue attracted over 7 million unique visitors in 2005 and is consistently rated the UK's most popular art website. Tate Online is exclusively sponsored by BT.

notes

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Resonance104.4fm
the art of listening



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