

COMPUTER ARTS SOCIETY

PUBLIC MEETINGS

Nash House Cinema The Mall London SW 1

Sundays at 7.30 pm

4 May How to write a Computer Poem
Robin Shirley explains
With Spike Hawkins

1 June To be announced

29 June To be announced

Tickets 7/6 (Members 5/-)

Obtainable at door or in advance from
Dorothy Lansdown 50/51 Russell Square
London WC 1 01-580 2410

SOCIETY MEETINGS

British Computer Society
23 Dorset Square London NW 1

Wednesdays at 6.30 pm

23 April EVENT ONE Autopsy
A discussion of the comments
on EVENT ONE and the pattern
of future events

28 May To be announced

18 June To be announced

Computer Arts Society members and guests
only No charge

PAGE will print a list of exhibitions conferences
events in the field of computer art graphics design.
Organisers in any part of the world are invited to
inform the Editor.

PAGE is available to libraries and institutions.
Annual subscription £1 (\$3). Order from Alan
Sutcliffe.

Books periodicals off-prints reviews and news
Items relevant to the work of the Society are
welcomed for the library now being established.
Please send material to John Lansdown.

The Computer Arts Society can recommend speakers
on many aspects of the creative application of
computers in the pure and applied arts and for
introductions to computers and programming.
Write to the Secretary:
R. John Lansdown 50/51 Russell Square
London WC 1

The Committee of the Computer Arts Society wish
to thank the many individuals and organisations who
helped to make EVENT ONE a technical and
artistic success.

Copies of the 20 page programme for EVENT ONE
containing articles graphics etc. can be obtained
from Alan Sutcliffe. Price (post inclusive)
3/6 (\$50).

PUBLICITY

If you have access to a notice board please pin up
this bulletin or circulate it to those who may be
interested.

A conference on the use of computers as an aid to
design will take place at the University of Southampton
15-18 April 1969. The conference is arranged by
the Institution of Electrical Engineers.

A one-day symposium on computer graphics arranged
by the Association for Computing Machinery takes
place at Brunel University 25 April 1969.

'Computers and Visual Research'. The Gallery of
Contemporary Art Zagreb has arranged an inter-
national exhibition, competition, and symposium under
this title. The symposium will be held 5 - 7 May.
The exhibition opens 5 May 1969 and ends in August.
For details write to Dr. Boris Kelemen galerija
suvremene umjetnosti Katerinin trg 2 Zagreb
Yugoslavia.

The Gallery of Contemporary Art Zagreb launched
an important international movement 'New Tendencies'
with the exhibitions 'NT 1' (Zagreb 1961) 'NT 2'
(Zagreb Venice Leverkusen 1963) 'NT 3' (Zagreb 1965).
Concurrently with 'Computers and Visual Research'
the Gallery will hold the exhibition 'New Tendencies
4' which, as well as having recent work by artists
associated with NT, will be in the nature of a
retrospective.

Computer Graphics 70. Second International Sym-
posium 14 - 16 April 1970. Papers are being invited.
In combination with Symposium, CG 70 International
Exhibition is announced as 'the greatest ever
Computer Graphic event'. Details from the
organiser; R.D. Parslow Computer Department
Brunel University Uxbridge Middlesex.



A section of the stage during EVENT ONE

Photo: Peter Hunot

PLANS FOR THE SOCIETY

Following the success of EVENT ONE, the Society is planning a full programme of activities. The first of these are detailed at the head of this issue.

Meetings

A series of three public lectures in the Nash House Cinema will show some of the ways that computers can be used in the arts. No knowledge of computers will be assumed, and the intention is to impart information rather than general views.

Three meetings at the British Computer Society will allow new members to say how the Society should develop, discuss our attitudes to other technologies in the arts, and the aesthetics of computer art.

Based on these, a full programme of public and Society meetings will be arranged for 1969 - 70, beginning in September.

Workshop

A major aim of the Society is to found a permanent workshop having computing facilities, where co-operative projects can be undertaken and discussions carried on in a working atmosphere. As a test-bed, we are hoping to arrange a week-end workshop at Brunel University sometime during June.

Joint Presentations

We are being invited increasingly to take part in exhibitions and conferences organised by others. This is welcome not only as relieving us of some of the organisational work, but more important as allowing the use of computers in the arts to be seen as part of the ever more overlapping areas of arts, technology and science.

EVENT TWO

Initial thoughts are now being gathered for the Society's second main event, to be held towards the end of 1969.

AIMS AND MEMBERSHIP

The aims of the Society are to encourage the creative use of computers in the arts and allow the exchange of information in this area.

Membership is open to all at £1 (~~£~~3) per year (students half-price). Members are entitled to reduced prices for all the Society's public meetings, and to a copy of PAGE.

The Society has the status of a specialist group of the British Computer Society, but membership of the two Societies is independent.

On all matters of information, circulation and membership, write to the Chairman:
Alan Sutcliffe International Computers Limited
Brandon House Bracknell Berkshire

OPINION

The Computer Arts Society's EVENT ONE at the Royal College of Art 29 - 30 March 1969, attracted 700 visitors. The key to the impact and success of EVENT ONE lies in the computer-linked equipment presented. A PDP-7 computer with visual display unit (Imperial College); 2 Teletype terminals plus graph plotter (Time Sharing Limited); 2 Teletype terminals and graph plotter (G.E.I.S. Limited); a telephone link to Peter Zinovieff's PDP-8; the Visual Display Unit by International Computers Limited.

The introduction of this working equipment within a fine art context represents a revolution in the British art world. After years of theoretical work, and isolated contacts with technology, here was the major COLLECTIVE step forward. It is important to remember that the men who with exceptional skill and energy engineered this, are primarily professionals in the field of computing and architecture.

The event was apprehended by the visitor and participant as a continuum of activity and sound. Having passed Brower Hatcher's programmed sculpture that was being erected in the foyer throughout the week-end, and the few exhibits at the entrance to the Gulbenkian Hall, the visitor was immediately caught up with the terminals, and the PDP-7 under the charge of Chris Jones, whose display was often surrounded by up to 15 people watching the light-pen in use.

The central area was used for performances and discussions. Moving beyond this, one entered the screened-off stage. Here more visitors, aided by technicians, were working terminals and plotter, whilst the light structures including Adrian Nutbeam's Object-Text-Light Interval, and The Folder by John Bucklow, were seen (and heard) at their best in the occasionally darkened space. Some of the performances suffered from sounds carried across the hall, but this mobility of sound and people added to the excitement and sense of integration. Films made by computers, or dealing with the subject, were screened in the lecture theatre in three daily sessions.

Gustav Metzger.

Extract from programme for EVENT ONE describing Philip Hodgetts's light/sound structure illustrated overleaf.

"Light bulbs are situated at selected nodes in a three-dimensional cubic lattice. Selective illumination of sets of these lights picks out planes and patterns in this 3-D space. A mechanism for sequencing the illumination of lights has been built and used so that changing patterns and transformations of patterns can be observed. This device embodies a fixed sequence of transformations.

The current experiment involves a tape reading mechanism and a computer terminal. Required sequences can be programmed for the computer and output on to punched tape. The tape is then used to drive the sculpture via the tape reader. This will enable the sculptor to develop and control sequences more easily."

PAGE is a publication of the Computer Arts Society, appearing 8 times a year. All views are those of the individual contributors. On all editorial matters (not circulation) write to the Editor:

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