



Digital Arts & Culture

Closing Reception/  
Art Party

@

Macquarium  
Intelligent  
Communications

1800 Peachtree St. NW  
Suite 250

Saturday 30 October, 1999  
8:00pm - 11:00pm

### **Interactive Installation.** (Lobby)

8:00 – 11:00 SIV – Surfing Interactive Video  
by Tim Ryan

9:00 – 9:30 Conversation with Tim Ryan, creator of SIV

### **Performances.** (Theater)

8:00 - 8:15 INVISIBLE INTERLUDES I: Santaman's Harvest. Scene 1  
by Adriene Jenik et al

8:25 - 8:50 esc: A Digital Suspense Thriller  
by MediaLinx H@bitat

8:50 - 9:20 Revelation (an exploratory narrative about amnesia and post-apocalyptic society)  
by MediaLinx H@bitat

9:25-9:45 INVISIBLE INTERLUDES I: Santaman's Harvest. Scene 2  
by Adriene Jenik et al

10:00 - 10:35 [www.damnation.com](http://www.damnation.com)  
by the Performance Technology Research Lab (directed by Matthew Causey)

10:50 - 11:00 INVISIBLE INTERLUDES I: Santaman's Harvest. Scene 5  
by Adriene Jenik et al

### **Online Game.** (Conference Rooms A and B)

8:00 & 8:30 The Turing Game. Round One: Nationality.  
by Joshua Berman and Amy Bruckman

9:00 & 9:30 The Turing Game. Round Two: Gender.  
by Joshua Berman and Amy Bruckman

10:00 & 10:30 The Turing Game. Round Three: Race.  
by Joshua Berman and Amy S. Bruckman

### **Video Screening.** (Conference Room C)

8:00-8:20 Program One: Digital Journeys (MediaHead)  
Artists: Yury Gitman, Charity Ellis, Paul Jorgensen

8:25-8:35 Program Two: Animated Narratives (Georgia Tech)  
Artists: Claudia Yi Leon, Jessica Hodgins et al

8:40-8:45 Program Three: The Image Eclectic (Atlanta College of Art)  
Artists: Tu Le, Chang-min Ko, Frankie Loscavio

8:50-9:45 Program Four: Bodies/Technology/Aesthetics (Georgia Tech)  
Artists: Abia Hamilton, John Fouts, Dave Naspinski, Celine Ulgado, Neil Cadsawan, David Mallon, Daniel McQuillen, Ikuko Kawasaki, Patrick Ledwell, Michael Mosley

Video Program Repeats at 9:45

## **SIV - Surfing Interactive Video by Tim Ryan**

SIV is an interactive application developed to explore the cultural, creative and commercial potential of interactive sports video entertainment, and to exploit the middle ground between live action sports on television and simulated sports played on video game consoles. SIV is the world's first interactive video compilation of re-produced surfing footage, set to an original music soundtrack. SIV contains sixty-nine channels of surfing video entertainment from different genres and eras, collected from around the world. This includes: extreme surfing action footage, historic documentary and interview footage; skateboarding, skysurfing and bodyboarding crossover footage, Coca-Cola surfing television commercials dating back to 1967, David Attenborough Great White Shark footage, etc.

SIV is an interactive video product that emulates the performance of emerging digital video standards for interactive television and DVD. It was created using a proprietary digital video authoring tool developed specifically for this project. Using high end MPEG card for video output, SIV features 'seamless jumping' between video streams with 314 possible combinations of viewing the 69 channels of content.

SIV - Surfing Interactive Video was produced with the assistance of Cinemedia and the Australian Multimedia Enterprise.

## **Santaman's Harvest** produced and directed by Adriene Jenik

Featuring Lisa Brenneis as Santaman

Written and performed by: Adriene Jenik, Lisa Brenneis, Sue Gautsch, Tania Kamal-Eldin, Stephen Ausbury, Jonathon Delacour, Andrea Slane, Erwin Veytia, John Rouse, Connie Samaras, and Elia Arce

Graphics by Ingin Kim, Adriene Jenik & Lisa Brenneis

Programming by Adriene Jenik

Santaman's Harvest, presented in three parts, utilizes The Palace, an online graphical chat room, as a public theater space. Within this site for dramatic play, story and narrative is enacted through a logic of gestures and positions boundaried by the simple 4"x6" postcard size stage or "room." Each room is a networked space, with access granted to a maximum of 16 participants at any particular time. Here, theater is stripped down to its simplest possible components: the word, the face, the bounded space. The performances take place "doubly live"; as activities within The Palace where palacians are enfolded within the drama, and as projected and amplified events at festivals and conferences.

Santaman's Harvest melds contemporary themes and contexts with many of the structural and formal qualities of Morality Plays and Interludes, which were popular forms of theater in 16th century England. Morality Plays were purposeful sites of learning; vividly illustrated and subtly argued theater written by men concerned with the next world and its effect upon this one. Existing just prior to the institutionalization of theater within an architecturally fixed and commercialized space, Morality Plays travelled through unlocalized public space during their performances. Santaman's Harvest combines the allegory, pantomime and political insinuation of this theater, with strategies taken from the improvisatory techniques of August Boal to create an arguable new theatrical experience, which engages its audiences on its own terms.

Supported through a fellowship from the Rockefeller Foundation for Film/Television/New Media and research and travel grants from the UC San Diego Academic Senate.

**“esc”** by MediaLinx h@bitat  
presented by Ana Serrano

MediaLinx h@bitat at the Canadian Film Centre is a hybrid educational institute committed to developing emotionally engaging new media prototypes. “esc” a digital suspense thriller modelled after an interactive play framework; and “Revelation” an exploratory narrative about amnesia and post-apocalyptic society are two of their most recent prototypes.

“Esc” is a story about five characters who only know each other through text on a computer screen, yet they were the best of friends. Five very different people separated by cyberspace but close like family — or so they thought. When the group decides to meet in person in a bar, they are hurled into an undefined world of lies, manipulation and techno-panic. Trapped together, every imaginable piece of technology seems to conspire against them, terrorizing the group at every turn. Filled with suspicion, they are forced to come together in an attempt to save their lives and escape.

The project “esc” is a user empowered narrative journey. The viewer does not change the course of the story itself but, instead, directs their experience of the story. They are able to select the technological perspective from which to view the action and they may also interact at certain plot points in order to push the narrative forward. They can be curious and switch perspectives frequently, or they can sit back and watch the action enter and exit from any given perspective. The story unfolds regardless of the user's path but nobody can be in two places at the same time. When the user makes a choice to follow a character, they miss the simultaneous action happening in other rooms in the story. Additionally, no matter what they do, the user cannot stop the plot or the passage of time.

**Revelation** by MediaLinx h@bitat  
presented by Ana Serrano

Revelation is an interactive narrative about a man, named Jack, who loses his memory after the “Great Crash,” and begins his search to find it. It is only by recovering his lost memories that he can regain his sense of self. The user helps Jack unlock his memories by “solving puzzle pieces”, and is then able to experience Jack's memories as Jack experiences them.

Revelation encourages an open-minded, exploratory approach to storytelling, emphasizing awareness and experimentation in the user. Puzzle-like narrative sequences offer opportunities to explore the innermost thoughts of the character. As the user completes each puzzle sequence, the user unlocks a memory, and then experiences the memory as the character experiences it. Chance and randomness appear in the structure of images and relate to the randomness of experience in everyday life. The user takes chances as choices are made.

Revelation explores user feedback through an aural, visual and tactile approach. Each user action creates a reaction in the character clicking through image sequences develops the user's understanding of the story while activating Jack's internal responses to the action. Audio links to image sequences provide character expression and audience interaction. The user identifies with Jack, and experiences the sensation of moving between real-time and dreamtime.

## **www.damnation.com**

performed by PTRL and directed by Matthew Causey

Contributing PTRL Research Scientists: Sarah Cooper, Tom Drewes, Casey Jones, Alan Segal, Lena Padgett, Jessica Paradise, Kannan Parekh, Olivier Gerouville, Abla Hamilton, Neil Cadsawan, Brinda Cockburn, Mirtha Ferrer, Lena Mamykina, Noel Moreno, Doug Kim, Saurabh Bose, Emily Porter, Gonzalo Frasca, Patrick Ledwell

The Performance Technology Research Laboratory (PTRL) is an interdisciplinary laboratory conducting experimentation in new media, performance, and technology. PTRL is part of the New Media Center in the School of Literature, Communication, and Culture at Georgia Tech. PTRL's primary research is in the incorporation of new media in live performance. Utilizing classic texts such as *The Bacchae* by Euripides, Goethe's *Faust* and Racine's *Phaedra*, PTRL explores the space generated in the gap between the 'live' and the 'virtual,' the material performer and her mediated double. The central questioning of the research resolves around issues of subject construction and art production in digital culture.

'www.damnation.com' is an ironic rite of passage from the material to the virtual celebrated in the Church of the Soluble Flesh. Live performance and media flows of computer animations, graphics, live and pre-recorded video, and layered audio score, are combined in a digital worship. A conveniently-located confession booth will be available throughout the evening such that conference penitents may disburden themselves of their s(k)ins, and achieve a moment of strikingly contemporary communion. The Church of the Soluble Flesh breaks with orthodox notions about confession, which would frame it as hermetically-sealed avowal, and explores its inchoate, untapped potential for public spectacle.

The Church of the Soluble Flesh believes in the Holy Binary, Y2K as the Apocalypse, the power of the virtual, and battles the sins of the material. The Church will offer online-ordinations, digital-exorcisms, cyber-communions, techno-inquisitions, interactive-offerings, human-computer-baptisms, and intelligent-agent-prayers. As Brian O'Blivion advises, "Your reality is already half video hallucination. Soon it will become total hallucination. You're going to have to learn to live in a very strange, new world." LONG LIVE THE DISAPPEARANCE OF THE SOLUBLE FLESH.

## **The Turing Game: An Exploration of Cultural Identity in Online Environments**

by Joshua Berman and Amy S. Bruckman

Do men and women behave differently online? Can you tell who is a man and who is a woman on the Internet based on how they interact with others? Can you tell how old someone is, or determine their race or national origin? The Turing Game employs an active constructionist approach to investigate what parts of our heritage and culture accompany us when we go online. This particular research venture provides space for considering the identity that we bring online as something that might be actively controlled as well as passively understood. For instance, as a community member, is my gender salient? Are there ways for me to conceal or authenticate it? For community designers it is an even more crucial question. Is it possible to create a genderless classroom? A raceless courtroom? A rich environment where a user can be not just a pseudonym, but a person with a rich history of culturally-bound experiences? To help understand these phenomena, Berman and Bruckman have created a participatory collaborative learning experience in which a panel of users all pretend to be a member of some group, such as women. Some of the users, who are women, are trying to prove that fact to their audience. Others are men, trying to masquerade as women. An audience of both genders tries to discover whom the imposters are, by asking questions and analyzing the panel members' answers.

In order to play the Turing Game, sign up for available slots using the sign-up sheets posted on the conference room doors, or come in and observe.

## Video Screening

Curated by Abia Hamilton and Ellen Strain

### Program One: Digital Journeys (MediaHead/One People)

Screened at 8:00 and 9:45

The artists featured in Program One make journeys back in time and across continents in a consideration of changing and enduring definitions of art. In "Analogies," Gitman examines the use of metaphors from the early age of cinema within discourses surrounding digital video and ultimately the collapse of media distinctions within the highly imitative forms of digital art. The journey of "One People" ([www.onepeople.com](http://www.onepeople.com)) is geographic rather than temporal as filmmakers Charity Ellis and Paul Jorgensen take a six month journey through thirteen countries in Europe and Africa. This component of their larger DVD project documents their encounters with various artists as they build a web-based chain of communication between a nationally diverse group of artists and audiences. The filmmakers, in addition to their links to arts groups such One People and Image Film and Video Center, have participated in MediaHead ([www.mediahead.org](http://www.mediahead.org)), an Atlanta arts group focused on fostering digital arts within the local community.

Yury Gitman, "Analogies between the Early Digital Age and the Early Cinema Age" (5:30)

Charity Ellis and Paul Jorgensen, "One People" (15:00)

### Program Two: Animated Narratives (Georgia Tech)

Screened at 8:25 and 10:10

Within the cutting edge technological environment of Georgia Tech, artistic practice meets and mixes with the development of digital communication tools. The merging of technological and artistic experimentation within computer animation at Tech provides one such example. The first two pieces, "First Flight" and "Midnight Mischief", were created as collaborative student projects in Dr. Jessica Hodgins' animation class. "Alien Occurrence" showcases research conducted at the Animation Lab in the Gvu Center ([www.gvu.gatech.edu/gvu/animation](http://www.gvu.gatech.edu/gvu/animation)) where Dr. Hodgins and her students focus on generating motion using dynamic simulation. While the Animation Lab's efforts demonstrate the computer science end of Tech's animation work, Claudia Yi Leon's (<http://chrome.skiles.gatech.edu/idt/cyileon/>) narrative piece integrates high and low tech. As an alumna of Tech's Information Design and Technology Program, Yi Leon is a practicing multimedia artist concerned with artistic and entertainment-based applications of new media.

Paul Callis, Alan Chen, Christopher Jurney, Azeem Malik, Elliot Moore, Ross Newberry, Mike Pennell, Adam Smeltzer, Regina Smith, Marshall Upshur, and Victor Zordan, "First Flight" (1:43)

Dan Ashbrook, Michael Dorsey, Jr., Susan M. Fisher, Crane Laws, Bill Neubauer, Steve Park, Gary Yngve, Jarrell Pair, and Ron Metoyer, "Midnight Mischief" (2:20)

Jessica Hodgins et al, "Alien Occurrence" (1:47)

Claudia Yi Leon, "Fred and Angel" (5:30)

### **Program Three: The Image Eclectic** (Atlanta College of Art)

Screened at 8:40 and 10:25

The Atlanta College of Art ([www.aca.edu](http://www.aca.edu)), a four-year Liberal Arts College founded in 1928, offers a traditional fine arts program in studio arts such as sculpture, painting, drawing, printmaking and photography while also providing professional undergraduate training in Communication Design, Interior Design, and Electronic Arts, including Computer Animation, Video, Digital Art, and Multimedia.

Program Three's trio of pieces from ACA students, evinces the College's emphasis on creative achievement through traditional and technological media forms. Each of these pieces pursues issues central to contemporary fine arts and critical theory - identity, signification, cultural iconicity – while simultaneously placing center-stage, the combinatory potential of digital video.

Chang-min Ko, "Dae Han Min Kook" (2:06)

Tu Le, "Digital Aurelius" (1:30)

Frankie Loscavio, "Montage" (3:14)

### **Program Four: Bodies/Technology/Aesthetics** (Georgia Tech)

Screened at 8:50 and 10:35

The Information Design and Technology (IDT) Program at Georgia Tech ([www.icc.gatech.edu/idt/](http://www.icc.gatech.edu/idt/)) marries hands-on training in graphic design, video, multimedia, and web-based communication with media history and cultural theory. The following video pieces by IDT students represent the work of a theme-based video production class entitled, "Bodies/Technology/Aesthetics." As reflected by the featured video work, the class combined cultural studies, art criticism, and film theory in an attempt to explore the representation of self and identity through an increasingly technologically mediated body. The expressive form through which students engaged in issues of bodily representation was analog and digital video. The videos approach diverse issues related to the body: spectatorship, surveillance, communication, mind/body dualities, and the cyborg body.

Neil Cadsawan, "Living a Digital Life in an Analog Body" (4:30)

Patrick Ledwell, "Smart Bathroom, Part I" (1:00)

Ikuko Kawasaki and Dan McQuillen, "Satori" (3:35)

Patrick Ledwell, "Smart Bathroom, Part 2" (1:10)

John Fouts and Abba Hamilton, "Visual/Auditory Test Diagram" (1:40)

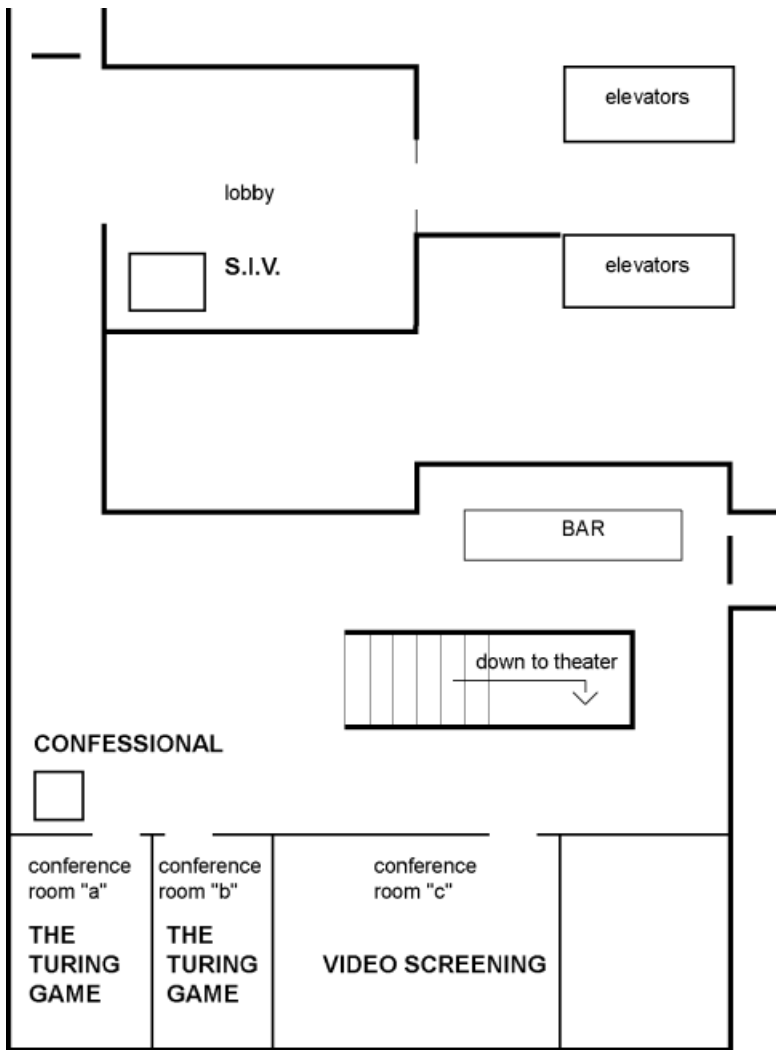
Patrick Ledwell, "Office Series: Ergonomics, Carpal Tunnel" (:45)

Celine Ulgado and Dave Naspinski, "Cyborg" (2:06)

Patrick Ledwell, "Office Series: Corporate Lingo" (:45)

David Mallon, "city: //body" (2:44)

Michael Mosley, "Little Cosmonaut" (35:35)



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*<http://www.macquarium.com>*

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