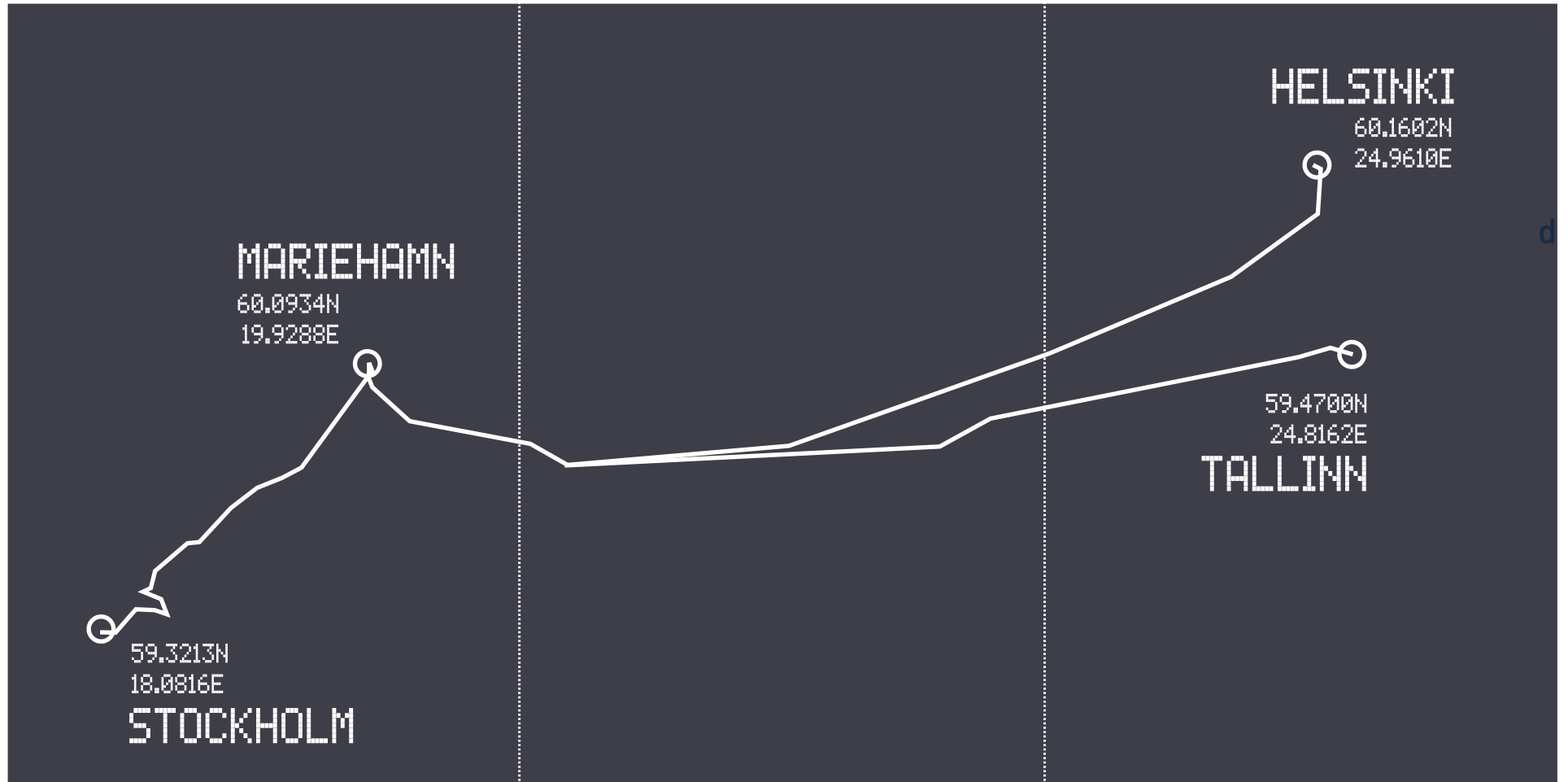


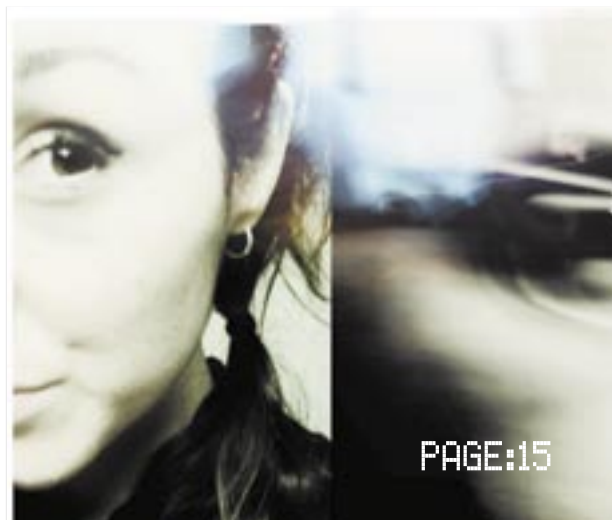
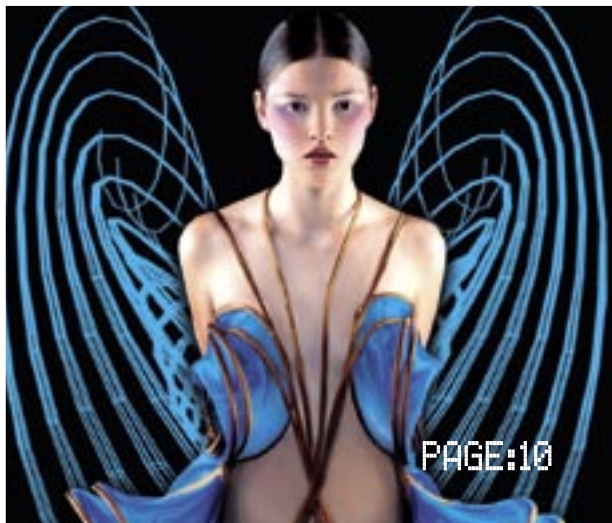
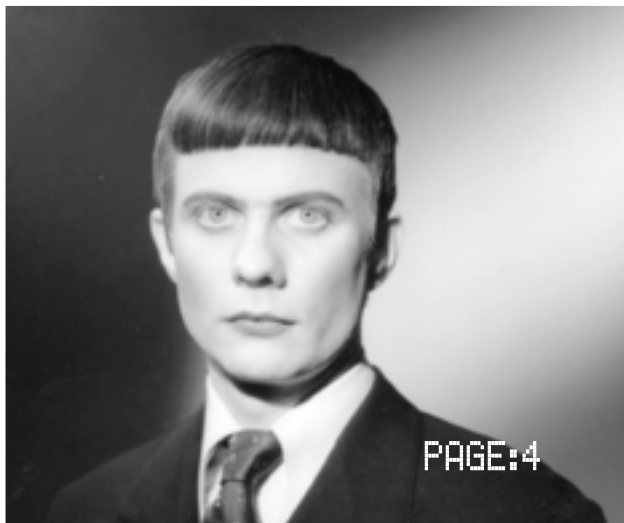
08/2004

isea2004
magazine

12th International Symposium of Electronic Arts : Helsinki, Tallinn and Baltic Sea - August 14th-22n



SONIC, WEARABLE AND WIRELESS EXPERIENCE



SEA >> CRUISE AUGUST 15-17

TAL >> TALLINN AUGUST 17-18

HEL >> HELSINKI AUGUST 19-22

m-cult

→ www.isea2004.net

EDITORIALS

WELCOME TO ISEA2004

New technologies surround and shape our lives, but how can we make creative use of them?

There is an increasing need to understand cultural and social contexts of use within new technologies. ISEA2004 positions you in front of the emerging technologies and their creative uses, through offering fresh routes for navigation between new technologies, art, music and beyond.

ISEA2004 presents a programme of nearly 600 local and international artists, musicians and confer-

ence speakers from a truly international cross-section of creative new media practices. The story of ISEA dates back to the late 1980s when the first *International Symposium on Electronic Arts* was organized in the Netherlands. Since then, from Sydney to Chicago, Paris to Nagoya, ISEA has been a key event where art and new technologies meet, collide, spark, and ignite both audiences and professionals within the electronic arts, music, new media research and design.

I am very pleased to be able to co-chair with **Mare**

Tralla the 12th ISEA. ISEA2004 is also the first major international cultural event organized in collaboration between Estonia and Finland since the European Union borders expanded. Our event takes place in Tallinn and Helsinki, and on the cruiser ferry *Silja Opera*, which pays a visit to Stockholm and Mariehamn. We will take you for a journey through the most exciting contemporary new media landscape and around the Baltic Sea.

When I first imagined this event almost five years ago, I wanted to create a "floating platform" that would enable people to come together, talk, party, and

exchange ideas – while being grounded in critical debate through a thematic approach. ISEA2004 offers the possibility to explore emerging areas such as *wireless* and *wearable* creative practices as well as to debate issues such as *geopolitics of media* and *histories of the new (media)*.

ISEA2004 CRUISE is a sonic two-day experience of electronic music, sound art and media art installations, talks, food and sun on the *Silja Opera* ferry. Followed by conferences, concerts, clubs, and major exhibitions in Tallinn and Helsinki we have created a unique event – hopefully a memorable experience!

With the amazing effort made by the **m-cult** production team directed by **Amanda McDonald Crowley**, and by our partners in both Helsinki and Tallinn, ISEA2004 is now ready to embark upon the journey that in many ways is an once-in-a-lifetime event. We are thankful for the generous support given by our many funders and other organizations. I would in particular thank for the patronage of the President of the Republic of Finland, **Tarja Halonen**.

TAPIO MÄKELÄ, m-cult Programme chair, ISEA2004

ELEKTRONILISE MEEDIA INVANSIOON TALLINNAS

ISEA2004 – rahvusvaheline elektroonilise kunsti sümposioon – liikuv suurüritus toimub seekord Tallinnas, Helsingis ja kruiisil Balti merel.

ISEA on oluline pika traditsiooniga rahvusvaheline elektroonilise kultuuri sündmus, mis rändab riigist riiki ja on seetõttu alati eriilmeline.

Eesti on väike riik oma väikese kultuuriga, mille sisse õnneks mahub erinevaid vorme, näiteks elektroonilise meedia kultuur. Viimane on suhteliselt uus ning eemaltvaatajate arvates arusaamatu ja eksklusiivne. Samas kasutame me kõik oma igapäeva elus kõrgtehnoloogiat, olgu selleks siis televiisor, arvuti või mobiiltelefon. Nii oleme me kõik seotud elektroonilise kultuuriga, kas siis passivselt tähendusi tarbides või aktiivselt neid luues. Uue meedia kultuurist hakati Eestis kriitiliselt rääkima tänu baltikumiesimesele uue meedia festivalile Interstanding, mis toimus 1995 aastal, aasta peale Helsingis aset leidnud ISEA'94. Nii kriitilise analüüsi kui uue meedia festivali korraldamise kogemus Eestis said määravaks, miks **Tapio Mäkelä** kutus just **Eesti Kunstiakadeemia** ja **Kaasaegse Kunsti Eesti Keskuse** ISEA2004 eesti poolseteks partneriteks.

ISEA ühendab erinevate distsipliinide esindajaid: kultuuriuuriid, teadlasi, kunstnikke, aktiviste, meediategelasi, muusikuid, insenere jne. Tegemist on tõeliselt interdistsiplinaarse sündmusega. Tallinnas käsitletakse "tarku materjale", moe ja tehnoloogia sümbioosi, meedia geopolitikast tulenevaid küsimusi ja arutletakse eri distsipliinide koostöö üle. Loodan, et ISEA2004 inspireerib ka Eestis erinevate distsipliinide, praktikute ja teoreetikute omavahelist dialoogi ning koostööd.

Mul on hea meel, et ISEA2004 toimub just Tallinnas, Helsingis ja Balti merel, sest see loob võimaluse ilma kaugele sõitmata osaleda kõrgtasemelisel foorumil.

MARE TRALLA

ISEA2004 Tallinna programmi juht

ISEA2004 is a truly international and multicultural event uniting people from all continents. United Nations Educational, Scientific and Cultural Organization (UNESCO) is the international patron of the symposium. This year, UNESCO will also grant the annual Digital Arts Award to ISEA2004 artist/s.

We have had terrific support from local funding agencies such as the Nordic Cultural Fund, the Finnish Cultural Foundation, the Finnish Ministry of Education, the Arts Council of Finland, the Ministry of Culture of the Republic of Estonia and the Cultural Endowment of Estonia.

Along with UNESCO, the HIVOS Foundation and the Asia Europe Foundation also contribute by providing support to bring artists from Africa, Asia, South America and Eastern Europe to the event. National arts funding agencies from across the world have provided incredible support to artists from their countries to attend, present and participate. Presentations and meetings are being organised for artist, researchers and cultural workers from all corners of the globe on the ferry – a unique networking experience.

All of this support contributes to an event that is not only a gathering of some of the most extraordinary talent in the new media arts and cultural field, but also ensures that ISEA2004 will be about sustainability. To this end workshops with children as well as with local artists provide platforms for developing relationships and collaborations that will lead to ongoing exchange, as is attested to by the long list of organisations from across the Nordic and Baltic regions who are participating in the workshops, touring and associated programmes for ISEA2004.

The wonder and the challenge of travelling on the ferry between Nordic and Baltic countries is tied fundamentally to the central role that the sea plays in this part of the world, where migration, invasion, cultural exchange and indeed identity are tied so closely to the sea that surrounds these locations. For ISEA2004 we aim to build bridges, bylanes and shipping routes for ongoing exchange within the region and internationally.

We have amazing teams in Tallinn and Helsinki and across the region who have been developing the event and an equally awe-inspiring line up of artists, writers and researchers who we know will make your attendance at ISEA2004 a fun and rewarding adventure!

AMANDA MCDONALD CROWLEY

executive producer, ISEA2004

ISEA2004 JA M-CULT - VERKOSTOJA VERKOTTAMASSA

ISEA, International Symposium on Electronic Arts, järjestettiin Helsingissä ensi kertaa 1994. Tuolloin elettiin vielä verkostojen rakentamisen aikaa: tapahtuman ohjelmajohtajana sain työskennellä kotimaisten ja kansainvälisten kumppanien kanssa ja tämä työ synnytti pitkäaikaisia, hedelmällisiä yhteyksiä. Uuden median koulutus otti ensi askeleitaan: ISEA'94 juhlisti Taideteollisen korkeakoulun Medialaboration perustamista.

Vuosikymmen on ollut nopeiden käännteiden ja muutosten aikaa. Koulutusohjelmissa on kasvanut uuden median monialaisia taitelija-, suunnittelija- ja tutkijajasukupolia. Kun 1994 vielä elettiin World Wide Webin ensi vaiheita, on verkkoteknologia synnyttänyt useita teollisuudenaloja, samalla kun mobiilmediasta on tullut arkea, joka tuottaa uutta kieltä, uusia tapoja: uutta kulttuuria.

Verkostojen rakentamisesta on siirrytty monialaiseen verkostojen verkostoimiseen sekä käyttäjien ja tuottajien tihentyvään vuorovaikutukseen. Langattomat mediasovellukset rakentavat yhteisöjä ja yhteyksiä paikkojen välille; open source-kehitys, klubiskene ja pelituotanto ovat synnyttäneet innovatiivisia, osallistuvia käytäntöjä. Kulttuurinen näkökulma on entistä keskeisempi tietoyhteiskunnan kehittämisessä.

Muuttuneesta mediamaisemasta kertovat myös uudet organisaatiot. Uuden mediakulttuurin keskus m-cult rakentaa yhteyksiä käyttäjien, tuottajien ja päättäjien välille kartoittaen mediataiteen, populaarikulttuurin ja teknologiakehityksen välistä maastoa. ISEA2004:n tuotannossa **m-cultin** kotimaisina pääkumppaneina ovat uuden median profiililtaan kansallisesti ja kansainvälisesti merkittävät **Nykytaiteen museo Kiasma** ja **Mediakeskus Lume**.

ISEA2004:n myötä m-cult haluaa korostaa monialaisen, luovan ja kriittisen työn merkitystä mielekkäiden mediakokemusten ja kulttuurisen tietoyhteiskunnan kehittämisessä. Olen iloinen ja ylpeä nähdessäni ISEAn taas Helsingissä, ja kiitollinen ihmisille ja verkostoille, jotka sen tekivät mahdolliseksi!

MINNA TARKKA

toiminnanjohtaja, m-cult

	SUN 15 /08	MON 16 /08	TUE 17 /08	WED 18 /08	THU 19 /08	FRI 20 /08	SAT 21 /08	SUN 22 /08
Koneisto festival for electronic music and arts 13-14 /08	Silja Opera sun deck  Interfacing sound cruise: Silja Opera ferry Helsinki-Stockholm 	arrival: Stockholm Networked experience cruise: Silja Opera ferry Stockholm-Marienhavn DMZ - Geopolitics of media: Marienhavn ISEA2004 CRUISE: grande finale Marienhavn-Tallinn 	arrival: Tallinn Hotel check-in Wearable experience: conference ISEA2004 TALLINN opening: exhibitions, concerts, clubs	Critical interdisciplines: conference Geopolitics of media: conference Performances, concerts	fast ferry: Tallinn - Helsinki Hotel check-in Wireless experience: conference ISEA2004 Helsinki opening: exhibitions, concerts, clubs	Histories of the new: conference Performances, concerts	Critical interaction design: conference Open source software as culture: conference Closing party	ISEA general meeting ISEA2006 ISEA2004: closing discussion Expert and research retreats (invitation only) ISEA2004 SAUNA + Baltic chill out (invitation only) 

ISEA2004 PRESENTS NEARLY 600 ARTISTS AND SPEAKERS

SONIC, WEAREABLE, WIRELESS EXPERIENCE

ISEA2004 SEA+TAL+HEL: Nearly 600 artists and speakers from all continents will present in two capital cities and a Baltic Cruise. Together, they form a rich and vibrant programme making ISEA2004 perhaps one of most ambitious events in its field ever organized. We have worked diligently to make each concert, installation, club and conference session a unique experience. Now it's your turn to come on board, enjoy, and contribute.

Whilst one event will have electronic music, researchers will be revealing their views on where the field of new media is going in another. ISEA stands for the International Symposium on Electronic Arts. The word symposium used to stand for a dinner where participants would talk, drink, eat, and enjoy life while talking and debating. ISEA's menu invites you to choose your courses according to your taste.

Our recipes are open source. Things becoming classified information restricted by companies or by states is an increasing problem in the areas of technological development. Citizens, consumers, users, creators, producers, researchers: our interests are at stake!

New technologies ranging from computing to bio tech, from mobile communications to wearables, from nano-technology to information mining are not futuristic but existing practices that influence lives: yours and mine. What mat-

ters is not only to talk about access to information, but how we can develop new tools for creation, and how outcomes, whether free or fee, can be made available and re-developed.

Old structures should understand the culture of remixing, sharing, and socializing rather than restrict it. How can this be done without violating the rights of the very creative minds that need to sustain them? Each location has its particular conditions. ISEA2004 underlines contemporary new media practice, where we talk about Networked Experience. Yet, it is important to bring people together, physically.

ISEA2004 stands for the need to talk about the role of technologies analytically, critically, and to say that new technologies are about culture and our social life. ISEA2004 also holds that enjoyment and vivid experiences through new technologies are equally important. How can we feel new technologies, not only understand them?

Dancing on the ISEA2004 Cruise while Felix Kubin (DE) is playing, talking at the bar the next moment about the implications of WiFi on the use of public space, and going to the keynote by Shuddhabrata Sengupta (IN) to understand new media history in South Asia, or to attend Joanna Berzowska's (PL/CAN) talk about wearable technologies and embodiment – this is a symposium with its frictions and electrified antipodes to spark sensations and new ideas.

TAPIO MÄKELÄ
MARE TRALLA

ISEA2004 SEA: August 15th-16th

The ISEA2004 CRUISE: a two part programme spanning a three stage journey on board the Silja Opera. Guests will encounter ferry TV, elevators, open decks, a pool, meals and much more: the opportunity for an electrifying experience. On the Interfacing Sound Cruise (HEL-STO) electronic music meets sound art. On the Networked Experience Cruise (STO-MARIEHAMN-TAL) the sonic experience continues with talks, meetings, networking, debates (e.g., geopolitics; open source; artist; activism) and a unique opportunity to mingle with people who are re-shaping new technologies and their creative uses.

ISEA2004 TAL: August 16th-17th

Conferences, exhibitions, clubs, concerts, and performances at a variety of venues across Tallinn. Local traditions of textile and fashion design will meet the international scene of wearable technology and its development through talks and a fashion show on Wearable Experience. Geopolitics of Media are debated in one of the European Union's newest capital cities. How do different ends of the new media, art and technology field meet? Critical Interdisciplines seeks answers on collaboration and working in diverse teams.

ISEA2004 HEL: August 19th-22nd

Conference at the Media Centre Lume/UIAH, main exhibition at Kiasma, concerts at Sibelius Academy, installations and urban projects in various locations and the city space. It is ten years since ISEA94 took place in Helsinki; then the Internet was new media and many were in awe at the live web streams of the event.

New media has its multiple regional, technological, social, and cultural histories, where 'new' becomes old and part of the everyday life experience. There is a lot to learn from the 'past' of the 'new' in technological culture. Helsinki, coined 'the wireless city', offers a living context for understanding wireless urban culture today. Wireless Experience does not only deal with the creative uses of mobile devices and WiFi networks, it also talks about practices of radio and transmission. Critical Interaction Design looks at the ways in which interaction is not a point-and-click design but a complex culturally encoded exchange. Open Source and Software as Culture debates software as a social and cultural practice and area of artistic expression.

Two Months; Many Possibilities to Participate

The rich one-week programme is extended through our synergistic collaboration with Koneisto on the weekend when ISEA2004 starts, and partnership with FLOW04 on the last weekend of ISEA2004, the multiple workshops, residencies, and the 2-month Kiasma exhibition aim at making ISEA2004 an event for a wide range of local audiences.

ISEA2004 MAGAZINE

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→ info@isea2004.net

Editor in-chief: Tapio Mäkelä.

Assistant editors: Mare Tralla, Maria Candia.

Editorial team: Suvi Alanko, Niina Bell, Amanda McDonald Crowley, Tuomas Finne, Leena Gävert, Hanna Harris, Andres Kurg, Andres Lõo, Monica Narula, Mart Normet, Netta Norro, Piibe Piirma, Lars Relander, Robin Simpson, Sarah Steeves, Minna Tarkka, Tanel Veenre, Linda Wallace.

Image editor: Mika Minetti.

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“The Wire magazine describes Kubin as ‘refreshingly perverse’.”



FELIX KUBIN

THE MISCHIEVOUS GENIUS OF ELECTRONIC MUSIC

isea2004

Artist Felix Kubin's motto could be “Die Wirrnis ist das Ziel - the aim is to confuse” (Dr. Kurt Euler). The German-born Dadaist organist and former wonder child has stirred the music world over the last three decades. On the ISEA2004 cruise, Kubin will give a turn the ferry's pool into a musical universe in its own right.

CHARLES KRIEL

BRINGS DIRTY HOUSE AND VJ PIONEERING TO THE ISEA2004 CRUISE

UK VJ Charles Kriel has been cited by The Times as “club culture's first superstar VJ.” He regularly performs in Ibiza, Ayia Napa, across Europe and South-Eastern Asia while being a resident VJ for BBC Radio 1. For ISEA2004, Kriel will perform a cutting-edge, dirty house mix and lead a workshop on new VJ technology from Pioneer

“On stage, I'll don my DVJ (DJ/VJ) hat and drop late night, dance floor bombs with a three hour audiovisual dirty house mix”, Kriel says about his up-coming gig onboard. “The new DVJ-X1 allows me to scratch, pitch and beat-match DVDs by layering both audio and video in order to create a dynamic, on-the-fly mix.”

In addition to his DVJ performance, Charles Kriel will also lead a daytime workshop on club-based audiovisual technology, exploring theoretical perspectives as well as new techniques and technologies.

It seems that **Felix Kubin** lives and works against gravity and the world. The 35-year-old rebel's activities alongside sci-fi pop and noise culture comprise of animations, radio plays, experimental broadcasts and running his own alternative record label. Kubin has played music since he was eight but, according to the artist, his love for “strange and twisted music” dates back to his teenage days.

The rise of electronic music in Germany, lead by pioneers such as **Kraftwerk**, inspired Kubin to form a band of his own, the notorious *Die Egozentrischen Zwei*, in the early 80's. Kubin's early experiments with his band in both electro-acoustic music and electronic pop have greatly influenced his current style and made him an icon of experimental music.

The father of Dada-electronics

Die Egozentrischen Zwei brought Felix Kubin to the public's attention and marked the beginning of

his career as a musician. Since the early 80's, the former drawing and animation student has become acknowledged as the father of Dada-electronics, and his one-man shows, which combine his love for experimental electronic music with his childhood hobby of organ playing, have been described as the best form of entertainment “Hamburg can offer besides Reeperbahn” (**Aavikko**). Today Kubin's rebellious streak is still as strong as ever; according to the artist, his aim is to “look serious and act subversive”.

Kubin's actions reflect his somewhat mischievous beliefs; between '92 and '94 he was involved in the fake German political party, *Kommunistische Einheitspartei Deutschlands*, which attracted a lot of media attention, and in 1998 Kubin became “the messenger of exploding lungs” by starting his own vinyl record label, Gagarin Records.

It is no wonder that Kubin, the king of counter-noise since the late 90's, has been dubbed “the Devil in God's clothes” (**Aavikko**).

However, music has remained the focal point of Kubin's life regardless of his numerous activities in the fields of politics and arts. This “refreshingly perverse” artist (*The Wire*) continues to be inspired by electronic instruments which, according to Kubin, provide a “total freedom of creating sounds,” and he keeps mesmerising his audience wherever he goes.

Felix Kubin's performance at ISEA2004 is supported by the Goethe-Institut Helsinki.

NIINA BELL



FCOM



FIGHTING FOR SOUND WITH NO LIMITS!

The notorious French label FCOM presents on sets by artists Fabrice Lig and Jori Hulkkonen alongside an insight presented by label co-founder and passionate pioneer of the French scene Eric Morand

IF Communications was fighting for French electronic music before and after anyone got into the hype of French Touch. While the rest of the planet was busy with the mid-90's boom of filtered house, the label broadened its musical exploration from techno to ambient and from house to jazz.

Later on FCOM's dance floor killers were accompanied by eclectic investigations into the boundaries of FCOM sounds. In this spirit, the label will be joining the Interfacing Sound Cruise that itself is exploring those fine-tuned connections between the experimental and popular edges of electronic music and sound art.

Founded in 1994 by legendary **Laurent Garnier** and Morand, the FCOM duo have tirelessly promoted both thoughts and tracks of the techno underground to a greater public.

F Communications is intended to be a label for quality music. [...] Not just house or techno, but quality dance-related stuff. I'm the same. My music

*doesn't have barriers apart from the ones I put there. Sometimes this open-minded approach causes problems with people but I don't care. At the end of the day we're putting out quality stuff, developing our artists – which is very rare for dance labels – and staying true to what we believe in, says Garnier in *French Connections – From Discothèque to Discovery*.*

On the ISEA ferry, the French label "with no limits" believes in the Melodic techno of Fabrice Lig and the special combination of house, techno and bedroom soundscapes of Jori Hulkkonen.

It was **Kevin Saunderson** Inner City project's classic tune Big Fun that gave Belgian-born Fabrice Lig a sonic emotional shock, a shock that later on pushed him to excel in a funky use of Roland's SH-101 analog synth and especially emotional and personal melodies and harmonies.

For Jori Hulkkonen - born in the North of Finland - it was all

things synthetic, distant, dark, cold and gloomy that opened his ears. The chord changes and bassline of *West End Girls* by **Pet Shop Boys** was the final push for Jori to start making music.

Now, Fabrice Lig has all the major techno labels at his hands (latest release on Berlin-based Kanzleramt). Jori Hulkkonen has stormed the dancefloors from Selkäsaari to Singapore ever since his 1996 debut album Selkäsaari tracks on FCOM. Join the FCOM for its 10th anniversary fight for your rights to nothing but quality sound.

→ www.fcom.fr

Fabrice Lig Sun 15th Aug, Riviera pool 02:00-04:00

Jori Hulkkonen Mon 16th Aug, Riviera pool 02:00-04:00

French Rendez-Vous, networking session, Mon 16th Aug, Conf 9 Room Carmen 16:00-17:00

HANNA HARRIS

SWIM AMONG UNDERWATER SOUNDS

TOINEN LINJA SONIFIES THE POOL

Not only is there programme by the pool. Toinen Linja (FI) aka Tuomas Toivonen (Giant Robot, Acid Kings, Keys of Life / Sähkö, HkiBassMachine) will create a whole special soundscape to be heard in the pool itself - underwater. If you get fed up with what ever is going on under the sun, dive in, listen and mix the sounds. For the second cruise night, Toinen Linja will make a live show using the sound already in the pool by tapping it into a hydraphonic microphone.

Toinen Linja underwater sound in Riviera pool, ISEA2004 cruise Aug 15-16

Toinen Linja live, ISEA2004 CRUISE Mon 16th Aug 00:00-00:45



DJ MUKUL
SENDS THE LOVE BOAT ON SOUND WAVES OF HIS OWN

ISEA2004 has the honor of getting it's Love Boat remixed by Mukul, the in-house sound artist & composer of ambientTV.NET. His version of the loved Loveboat theme is the theme of the event and grooves the listener to new waters.

I'm planning a "murder mystery comedy thriller" set. First, Death on the Nile and Murder on the Orient Express. Suspense and scary beats to conjure up the spirit of Hercule Poirot. Then warm comedic funky kung fu, Pink Panther style, a tribute to inspector Clouseau. and lots of pool shenanigans from Peter Sellers in "the party". Of course the love boat will be featured!

In his work Mukul is concerned as much with the transmission of sound as its creation. Informed by his background in science and Indian music, he plays along the borders between music and noise, rule-bound forms and chance, and technology and tradition. Inside the widely appreciated ambientTV.NET he collabo-

rates across media including film, theatre and the internet.

Mukul does not only get a club audience to dance; his compositions are sought after by Britain's most cutting-edge choreographers, such as Akhram Khan, Shobana Jeyasingh, or Russel Maliphant.

His latest highlights include a collaboration with Southeast-Asian Akha musician Aju Jupoh for a film soundtrack and the release of the CD & vinyl SUVARA (Afghani remix project). In ISEA2004 ambientTV.NET presents Myriorama, a performance that functions as a polemical exploration of the pathos and comedy in our ambivalent romance with communication technology.

SEA ARTISTS

Stefan Agamanolis (IE), Mon-geau Alain (CA), Ian Andrews (AU), Arianna Bassoli (IE), Cloed Baumgartner (AY), Konrad Becker (AT), Frauke Behrendt (DE), Mario Biagioli (US), Manuel Bonik (DE), Steve Bradley (US), Tim Bray (AU), Axel Bruns (AU), Phunso-matlert Bundith (TH), Oron Catts (AU), Chris Chroma (DE), Leon cmielewski (AU), Rebecca Cummins (US), Nina Czegledy (CA/HU), Alex Davies (AU), Gemma Deza (ES), Kelly Dobson (US), Sher Doruff (NL), Petko Dourmana (FI), nobody else (BV), Charlotte Frost (UK), James Gibson (UK), Christopher Hales (UK), R E Hartanto (ID), Daniel Heckenberg (AU), Dr Nigel Helyer (AU), adam hinshaw (AU), Perry Hoberman (US), Stuart Hodgetts (AU), Brian Holmes (AU), martin howse (UK), Kathy Rae Huffman (GB/US), Bronia Iwanczak (AU), Matt Jacobson (US), Timothy Jaeger (US), doris jauk-hinz (AT), Troels Degn Johansson (DK), jonathan kemp (UK), Maija Ketola (FI), Youngmi Kim (KR), Teemu Kivikangas (FI), Miha Klemenčič (SI), Henrik Klöninger (SG), Stoyan Kostadinov (US), Felix Kubin (DE), valentin lacambre (FR), sophea lerner (AU/FI), Stef Lewandowski (UK), Petri Lievonen (FI), robert lisek (PL), nathalie magnan (FR), José Carlos Mariategui (PE), Luca Martinattoli (IT), Wade Marynowsky (AU), Michael Mateas (IT), Dark Matter (US), Eric Mattson (CA), Rachel Mayeri (US), Daniel Michelis (DE), Michael Mikina (DE), maria miranda (AU), Arash Moori (UK), Juergen Moritz (DE), Pat Naldi (UK), norie neumark (AU), Marcus Neustetter (ZA), valentina nisi (IT/IE), Rainer Noack (DE), Timothy Nohe (AU), Pauli Ojala (FI), Lotta Partanen (FI), Matteo Pasquinelli (IT), Sarah Jane Pell

CANADIAN ELECTRONIC MUSIC AT THE BALTIC SEA

MUTEK IN COLLABORATION WITH ISEA2004

“Akufen
recycles
samples
from anything
on the radio;
fragments of
talk shows, ad-
vertisements,
static...”



On the ISEA2004 cruise (August 15th-17th) on the Silja Opera ferry Akufen, Deadbeat, Dr P@xil, DJ Neurom perform sounds that have not sailed the Baltic waters before. The MUTEK/ISEA2004 collaboration begins at the Koneisto festival on August 14th, with live performances by MUTEK artists Crackhaus and Akufen. On August 19th the in the TALLINN ISEA2004 CLUB MUTEK presents Flüux, an audiovisual diptyche by Skoltz_Kolgen

MUTEK is a Montreal-based organisation and festival dedicated to digital culture and audio/visual creation. This august MUTEK does a unique collaboration with ISEA2004 and the Koneisto electronic music festival. The frantic and fantastic line-up presented by MUTEK during ISEA2004 is the focal point of the ISEA2004 Interfacing Sound theme; a remix of media art and research, of experimental and popular music genres and audiences.

Akufen, also being the phonetically spelled French word for tinnitus, is becoming even better known to electronic music lovers rather as the Canadian sound artist Marc Leclair than the literal meaning of the word. Worldwide, he is found on DJ top ten charts, bewildering and inspiring the techno and house community.

During the ISEA2004 Interfacing sound cruise, Akufen will play Music for Pregnancy- a work inspired by several of his female friends becoming pregnant roughly the same time! It is originally a nine-piece composition that will be released this summer on the Canadian label Oral.

In addition to his fascinating ideas, Akufen is known by his characteristic, neo-environmentalistic “microsampling” sound. He recycles samples from anything on the radio; fragments of talk shows, advertisements, static and music blend into an intriguing minimalist 4/4 house beat that turns out maximalistically funky. Including Oral, his 12” releases can be found on Germany’s leading dance labels Perlon, Trapez, Background, and Traum. His praised full length debut My Way is

released by Force Inc.. Akufen has worked closely with numerous important artists, including Herbert and Crackhaus.

Monteith: Interfacing Sound

Crackhaus, the musical kindred spirit of Akufen, are Scott Monteith (also known as Deadbeat) and Steven Beaupré. The duo has released their unconventional and playful rhythm compositions on labels such as Risque, Musique Risquée, Mutek_Rec Records, Force Inc., Music Works and Onitor. Crackhaus strikes a perfect balance between mind and body, as the chopped and sliced funk-house beats and perpetually cycling bass lines capture the audience to the cracking dance floor. They have dazzled audiences all over the world with their unrelenting, slapstick live performances and

will definitely do the same for ISEA2004, where full experience is guaranteed despite the appearance of only one house cracking Crackhaus artist, Scott Monteith. Scott Monteith has been releasing his own special blend of dub laden minimal electronica since 1998 under the name of Deadbeat for labels such as Cynosure, Force Inc, Intr_version, Revolver, and Scape. Having worked with creating sound technologies, he is now making his music with a passion for the development of new creative interfaces, and a strong grasp of some the most cutting edge technology in the industry, not forgetting his own unique voice between the ones and zeros.

MARIA CANDIA

COLLABORATION WITH KONEISTO: MUTEK

This year, Koneisto celebrates its fifth anniversary by coinciding with ISEA2004, an opportunity to connect this most significant electronic music festival in the Nordic region to a major electronic arts and media culture event.

Koneisto takes place in Kaapeli in Helsinki on August 13 and 14. Pre-event free public performances, in association with ISEA2004, will also take place on the Kiasma outdoor stage on the afternoons and evenings of August 11 and 12.

As Koneisto finishes participants of both events board the ISEA2004 Interfacing Sound cruise from Helsinki to Stockholm on Sunday August 15. The cruise merges constant streams of DJ, VJ and live acts, performances, sound installations, interactive games and sonic experiments on 3 stages and in unexpected places from lifts to swimming pools.

This collaboration exemplifies the fantastic opportunities for experimentation and collaboration presented by the cross over between popular culture, music, sound, new media culture and electronic arts practices in a way that neither event could offer audiences alone. Sonar, eat your heart out! ;)



CONFUSED ABOUT YOUR EMOTIONS FOR YOUR BLENDER? MACHINE THERAPY

What is your relationship like with the machines you use in your everyday life? Maybe you have a more personal relationship with them than what the gear was ever designed for! These questions have motivated Kelly Dobson from the MIT Medialab to become the Machine Therapist. You can have your own machine therapy during ISEA2004 CRUISE in the Silja Opera Gym.

- It is evident that machines are not neutral parties – we communicate through machines, we are frustrated by machines, we assign power to machines, we lay blame on machines, we cuddle up with machines, we wage war through machines, we let our lives depend on machines, we invest hope in machines, we are frightened by machines – and incredibly influential are the elements of machines that

we did not consciously directly design into them, such as the sounds they make, the vibrations, the movements and gestures, says Kelly Dobson.

Growing up in a junkyard in Detroit, Michigan, Kelly Dobson made friends with motorized machines holding car funerals and hauling machine parts to her own secret burrow on the far side of the yard. Her fondest memories involve being awo-

ken early in the morning by the sounds of combustion engine.

- I was encouraged to raise my own machines and when dealing with a stuck piston inside a rusted engine block the only advice you can follow is to 'listen.'

After abandoning the instability of the junkyard period she took on an exploration to find connections between people and

machines and the empathic side of (both) of them.

After earning a Master of Science degree from MIT Visual Studies Program in Cambridge, Massachusetts she is now as a PhD candidate at the MIT Media Lab developing a new method of personal, societal, and psycho-analytical engagement termed Machine Therapy.

--By accessing and vitalizing the interplay of people and machines through critical art practice and psychotherapeutic techniques, a social awareness is brought out and individuals are invited to reinvent their own existence and their relationships with the machines sharing their space.

Machine Therapy On Board

As we hop on board the gigantic machine Silja Opera ferry so does Miss Machine Therapist Dobson and brings her therapy machines along. In her own dedicated space, the ferrys gym, surrounded with workout machines, she will give individual therapy sessions while exhibiting the therapy machines developed for this psychoanalytical engagement.

One of the motor bodies in action, the Blendie, is an interactive, voice controlled blender with a mind of its own. The machine is a 1950's Osterizer blender altered with custom made hardware and software

for sound analysis and motor control.

When Kelly invites you to a therapy session, you induce the intelligent and sensitive Blendie, to spin as you like by making a blender-style sounds. If you start growling low pitch blender-like sounds to get it to spin slowly, Blendie will begin to pitch-track and power-match your and Blendies voice with its own motor body.

To speed up Blendie you must growl higher pitches and Blendie will follow. The experience is to speak the language of the machine and therefore more deeply understand it while connecting with it when resonating with the piece.

When making sounds with the Blendie you are more likely to perform gestures and sound expressions not accessed before, which may open up un-found emotions while liberating the fun of human sound.

In ISEA2004 TALLINN de luxe event Flux in Tallinn @ club BonBon on 18th of August Kelly Dobson presents ScreamBody, a bag that silences the user's screams and records it for later release.

NETTA NORRO

LIFEBOAT

CULTIVATING LIVING CELLS AND CRITICAL BIOLOGICAL ART

LifeBoat is an Australian art and science collaboration dealing with sustainability, survival and notions of biological, cultural and ideological re-generation and degradation. The "floating" laboratory, a life-sized lifeboat, will be lifted onto the Silja Opera deck,

The LifeBoat crew **Nigel Helyer, Sarah Jane Pell, Ionat Zurr, Oron Catts** and **Stuart Hodgetts** have transformed the lifeboat into a home for a multiple purpose biological laboratory designed to process biological and psychological samples in various life states. ISEA2004 cruise participants can visit the lab over two days.

The team is comprised of members with diverse backgrounds: a tissue culture guru, a biological artist, a researcher, a commercial diver and the artistic director of *Symbiotica*.

The project group was put together by Nigel Helyer (a.k.a. *Dr Sonique*), who is a Sydney-based sculptor and sound artist with an international reputation for his large-scale sonic installations, environmental sculpture works and new media projects. Helyer's recent work combines creative practice with scientific and applied research and development.

LifeBoat has been funded by the *Australia Council's* arts funding and advisory body and has been assisted by *Riks Utstillinger*.

Acknowledgements: Symbiotica is the art and science collaborative research laboratory (*School of Anatomy & Human Biology*) in the *University of Western Australia*. Sarah Jane Pell is a member of ARTi research team. Nigel Helyer works are presented by Sonic Objects: Sonic Architecture.

You can visit LifeBoat on the Silja Opera 9th deck on August 15th-16th during the ISEA2004 Cruise.

In addition to exploring life on the Baltic, the LifeBoat crew will carry out preparatory lab work at Heureka's Open Lab during Aug 13-14.

NETTA NORRO

→ <http://www.symbiotica.uwa.edu.au>
→ <http://myprofile.cos.com/spellart>
→ <http://www.sonicobjects.com>



ISEA ARTISTS (CONTINUED)

(AU), Melinda Rackham (AU), enrique radigales (ES), Kate Richards (AU), Robin Rimbaud (UK), Prof Chris Rizos (AU), Arturo Rodríguez (ES), natxo rodriguez (ES), Hendrik Send (DE), Leslie Sharpe (US/CA), Gregory Sholette (US), josephine starrs (AU), Andrew Stern (US), Gerald Straub (UK), Tamas Szakal (HU), Tuomo Tammenpää (FI), Andreas Tillander (SE), Robbie Tingey (UK), Suzanne Treister (UK), greg turner (AU/GB), Christina Ulke (DE/US), eva ursprung (AT), Ugo Vallauri (IT), guy van belle (NL), Rosanne van Klaveren (NL), Kirsi Väkiparta (FI), Sarah Waterson (AU), Marie Wennersten (SE), Dr Daniel Woo (AU), Gregor Zemljic (SI), Ionat Zurr (AU)

DANCING FROM NINE2FIVE

SOUNDS FROM THE HELSINKI HEADQUARTERS

Whether it is in the realms of cool nu-jazz, dark and aggressive drum'n'bass or dirty electro, Helsinki has in the past few years established itself as an important hub in the planetary sonic nexus producing interesting sound, and thereby attracting the attention of the globe - from dedicated DJs and musicians to the mainstream press. The ISEA2004 CRUISE will showcase some of the capital's worthy soundsmiths in collaboration with **nine2five recordings** and **Carhartt**.

Since its conception in November 2000, nine2five recordings has established itself among the growing number of acknowledged independent labels (such as **Sähkö**, **Keys of Life**, **Lifesaver** and **Mango Funk**) for fresh talent emerging from Finland and other parts of the Nordic region. Artists on nine2five have also notched up releases and remixes on renowned labels such as **Compost**, **Hospital**, **Stereo Deluxe**, **Passenger** and **Moving Shadow**, and the label's releases have received eager big ups from the likes of **Gilles Peterson**, **Mr. Scruff**, **Rainer Truby**, **Roni Size**, **London Electricity**, **Aquasky**, **Jockey Slut Magazine**, **Knowledge Magazine** and many more.

For ISEA2004, nine2five recordings in co-operation with carhartt showcase some of the most interesting new talent coming from the Finnish capital, including **LBJ live** (Botchit & Scarper, FI), **Infekto** (Passenger, **nine2five**, FI), **HetiKohta** (FI) and the **nine2five Executives**.

This special Finnish showcase will be accompanied by top Finnish VJ group **Amfibio**, who will create a ferry-specific sea of images.

Interfacing Sound cruise Aug 15th 9 pm - 5 am.

HANNA HARRIS

ART ONBOARD!

INSTALLATIONS + MORE

Floating Territories (Installation)

Leon Cmielewski, Josephine Starrs (AU)

The project uses a series of screen based games to explore issues of migration, border protection and asylum and is designed specifically to take place within ISEA2004 Cruise Exhibition. A swipe card issued to every cruise participant activates the game and acts as a portal for participants to map their own personal family migration history which then leads to an engaging visualisation of previous players' accumulated data.

Float (Installation)

Tuomo Tammenpää, Tamas Szakal (FI/HU)

In Float, the ship is the play-head, the route is the track, and the surrounding islands build the score of the sound installation.

Syren (Installation)

Nigel Helyer, Daniel Woo, Chris Rizos (AU)

Syren is a shipboard open speaker augmented audio environment that uses geo-spatial information and GPS for rendering 3D sound corresponding to proximate physical features. The work places a strong emphasis on a highly imaginative and creative approach to sound composition and sound design in order to highlight the potential of this emergent field of geo-spatially located virtual audio.

Saling for Geeks (Performance)

Nathalie Magnan, Valentin Lacambre (FR)

WiFi performance in Mariehamn with the Open Source Sailors and their Stratospheric Balloon!



Now a two-year old institution, founded in the Republic of Korea by Slovenian sound artists, computer engineers and architects working closely with space-related institutions in the framework of Projekt Atol, rx:tx might not sound like anything related with electronic music, but deep below there's a definite aim of providing state-of-the-art soundscapes.

Boasting with widely known artists such as **Scanner**, **Random Logic** and **Octex**, the rx:tx label is set to fill the ISEA2004 festival with high-quality electronic music that knows no bounds, ranging from eerie deeper-than-thou harmonies to full range four-on-the-floor techno.

While others strive to release music on a strictly commercial basis, rx:tx are focusing on releasing material from artists all around the world, specifically from post-communist countries with high production resources and qualities, but who commonly are unknown and underground, their Progress series and festival being the live proof of it.

Yet, exerting from the unknown to world fame is a defining characteristic of the world of electronic music, which is why aforementioned artist **Robin Rimbaud**, better known as **Scanner**, is no stranger to those who follow the electronic tip of music. Famous - and controversial - for his experiments and works with radio frequency scanners (hence, then name), is also a very good and fascinating example of harmony between music and art, since he not only is a musician, but also an artist and lecturer.

Perhaps narrow in musical borders, yet pushing the envelope a lot further than others would be what **Random Logic** and **Octex**, both Slovenian projects, are about. **Random Logic** have released brilliant records on renown techno labels such as **Kial**, **Thee Blak Label** (run by **Felix the Housecat**), **Absense** and **Tehnika**, and have set a solid foothold on the European techno circuit.

Following close by is the younger **Octex**, familiar to those in the know as the web-master of the **Sound of Ljubljana** site covering Slovenian techno from top to bottom. His project, an abbreviation of **Organic Crackle & Tone Experiments**, fuses musical influences of Detroit, Berlin, dub, ambient and the prodigious sound of Ljubljana. From still deeper vaults come two newcomers in the international circuit, **Evgeny Droomoff** and **Sound Meccano**, both Russian sound constructors working in Latvia due to release their first album on rx:tx in the fall and the new rx:tx flagship move or die! project **Puna Syndicate**.

These surface scratches are definitely acts to look forward to, but remember that for ISEA2004, rx:tx are a lot more diverse and offer nothing but fine-crafted quality in it's highest form.

The rx:tx presentation is made possible by the generous support of the Slovenian Ministry of Culture and Projekt Atol.

LARS RELANDER

MEDIA ART FERRY TV

Scheduling will be based around AV-ARKKI's programs, with each segment fitting into a key slot. Like regular television programming AV-ARKKI's efforts will mark breakfast, mid-day and late-nite. Breakfast begins with TAX FREE, a playful program echoing the festivities from the night before. Following after lunch is Love Boat, filling the afternoon with drama and heartbeats. Late-Nite is characterized by the ELECTRONIC SOUND program, broadcasting broken signals and images to the ferry's night hawks.

Primetime and Lunch hour will mark a full survey of what ISEA TV has to offer, presenting all works related to festival activities. Works will include: Japan Media Arts Festival's reel, Northern Shipping Broadcast Company's short political documentaries as well as Rekimbinant's program of Italian activism.

Every program will be bookmarked by a video inter-title, these short video vignettes follow through with the low tech aesthetic of public broadcasting systems, laying out the time schedules and video information. AV-ARKKI will be encouraged to produce a graphic card or video advertising the activities in their own cabin.

Along with ELECTRONIC NOISE, Pavilion proposes a feverish late-nite programming section. Proposed artists include, Assume Vivid Astro Focus (recently featured at the Whitney Biennale), Scott

Trevleaven's punk film of spit, sex and cult recruitment and Tasman Richardson's rhythmic video series are where the image track becomes the sound track and vice versa, pure concepts visualized through scavenged material.

These works (and more to be added) close in on the television, a collapsing spectacle and fantasy world programmed exclusively for individual viewing.

While the video programming supports the festival through videos related directly to festival activities, it is also an opportunity to extend this minor note towards a fuller presence in each and every traveler's personal space.

Through a combination of the three common values of television? information, dissertation and entertainment, this facet of the ferry experience can easily develop into a total work unto itself. Representing not only ISEA's programming concerns but also a wide spectrum of international video art, it will uphold the independent and uniquely interdisciplinary spirit that constructs this festival.

ROBIN SIMPSON
SARAH STEEVES

TALKING IT OVER

NETWORKING MEETINGS DURING THE ISEA2004 CRUISE

One of the key aims of ISEA2004 is to provide ways in which organizations and individuals will be introduced to one another before and during the event. The event and in particular the programme on the Ferry will thus be used as a key networking space with themed tables at dinner, media access spaces and poster sessions in meeting rooms where artists and organisations can present new works and pitch ideas.

Through workshops and talks around the theme Networked experience artists and researchers are able to network with international writers, curators and cultural workers to promote their work. The programme will include presentations and pitching sessions for projects for which artists, organisations and producers are seeking collaboration and partnerships.

The programme includes meetings like the *French Rendes-Vouz*, *European Media Artists in Residence Exchange*, *Media Art History Conference Planning Workshop* and an *African networking session*. Asia Europe foundation (ASEF) will host a networking session for artists from *ASEM* countries.

In addition to a large variety of meetings in the programme, ISEA2004 promotes the networking and social aspects also by offering all ferry participants the possibility to book venues, even a suite for their own networking meetings. The ISEA2004 CRUISE lets you talk, dance, eat, work and relax with future collaborators, enthusiasts – and damn good company.

Networking meetings ISEA2004 CRUISE Mon 16th Aug, afternoon

HANNA HARRIS



WE ARE NOW ENTERING THE DEMILITARIZED ZONE

GAMES AND GEOPOLITICS AT MARIEHAMN

As we enter the demilitarized zone of the Åland archipelago and the town Marieham, firmly holding our techno-zap guns, a moving trade of strategies, defenses and arms will begin. *The Strategy Defense and Arms Fair* is a project of ICOLS, the International Corporation of Lost Structures. Confront the various ICOLS sub-departments ranging from Revolutionary Nostalgia to Global Disenchantment, not to forget the Local Unit of Missing Links. Be aware.

→ www.icols.org

ISEA2004 CRUISE, DMZ at Mariehamn harbour, Mon Aug 16th, 19:00-23:00.

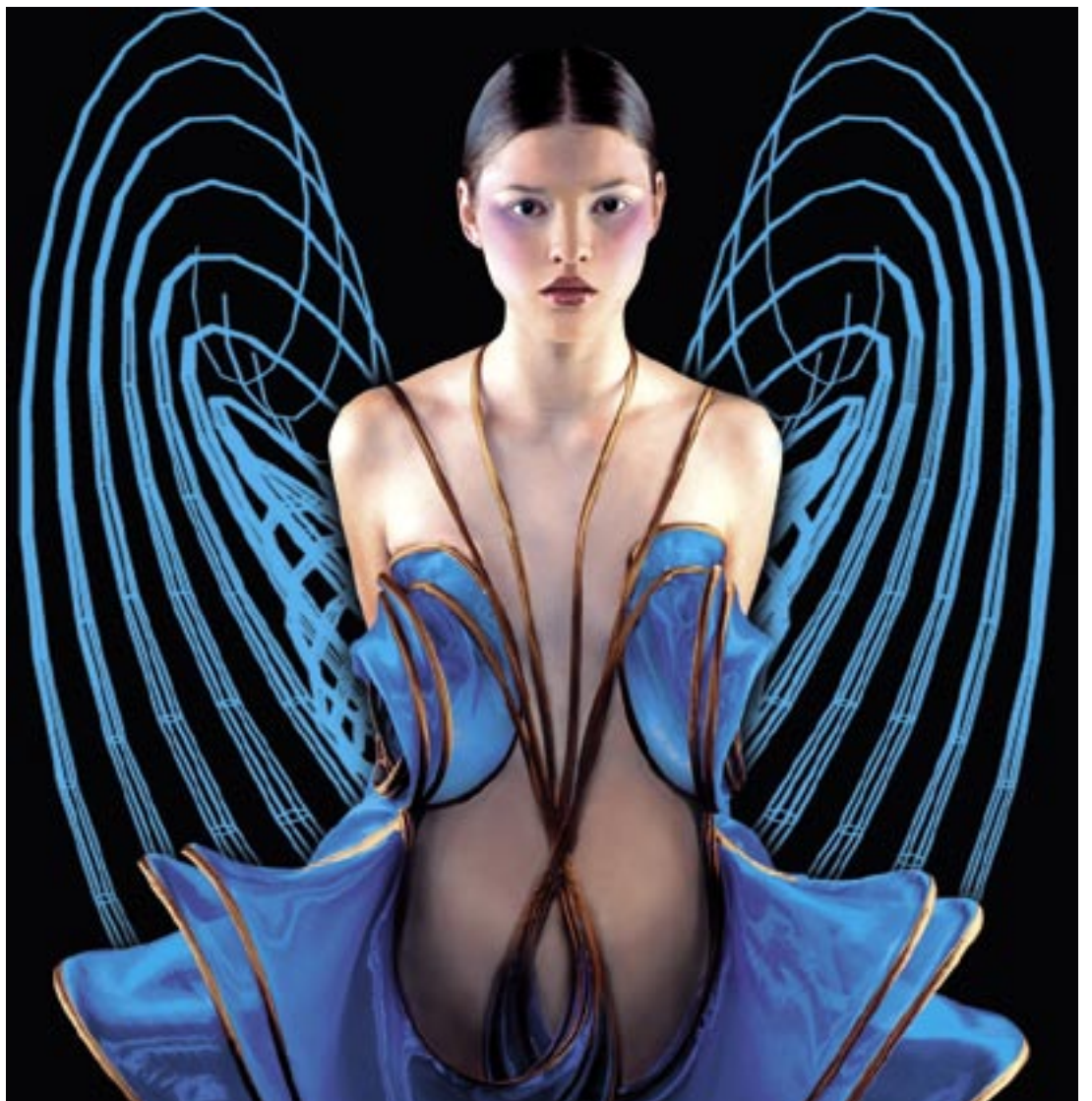


The ISEA2004 Fashion Show takes place from 22.00 on 18th of August at club BonBon in Tallinn.

EXPLORING PERSONAL IDENTITY AND HISTORY IN WEARABLE

MEMORY RICH CLOTHING

WEARABLE TECHNOLOGIES AND REACTIVE FASHION



isea2004

Joanna Berzowska (Poland/Canada) is an assistant professor of design and computational art in Montreal. At ISEA2004 in Tallinn she is keynote speaker for Wearable Experience theme.

WEARABLE FASHION REVEALED THROUGH PERFORMANCES

The ISEA 2004 Fashion Show presents a mix of conceptual electronic art and distinctive clothing. Rather than a traditional catwalk, this is an opportunity to see a collection of individual performances in a club setting.

The clothes on show will incorporate illumination, sound, wires, sensors, cameras, and more. **Sala Wong** and **Peter Williams** (CAN) demonstrate hats that utilise a camera and projection to reveal what the wearer is seeing. Similarly, **Diana Burgoyne** (CAN) uses camera and monitor as a way of passing light through a performer's body. **Kelly Dobson** (USA) presents *ScreamBody* - a bag for recording and releasing personal frustrations. **Karolin Kuusik** (EST) gives clinical-looking techno clothing a touch of humanity. **Katherine Moriwaki** (USA) presents magnetized suits that intervene with the wearer's movements. *Seven miles boots* - a pair of interactive boots by **Laura Beloff** (FI), **Erich Berger** (AT), and **Martin Pichlmair** (AT) enable the wearer to walk simultaneously in the physical world and in the Internet.

Joanna Berzowska, who has background in Pure Mathematics and in Design Arts, works primarily with "soft computation": electronic textiles, responsive clothing as wearable technology, reactive materials and squishy interfaces. In her practice-based research she develops enabling technology for electronic textiles based upon her theoretical evaluation of the historical and cultural modalities of textiles as they relate to future computational forms.

Berzowska is critical of current research into electronic textiles, which often forgets the intimacy of textiles, their close proximity to the body, and their potential for personal expression and playful experimentation. Berzowska asks the questions about why fabrics should be electronic and what kind of information processing one wants to carry out on ones bodies? She also focuses on the issues of what kind of functionality is desired inside our clothes.

Berzowska analyzes how electronic textile research is heavily influenced by funding sources and specific interests. The consumer electronics industry is looking for next killer application, the development of health monitoring equipment and military surveillance technologies reflect the military funding structure. They are far from delivering appealing product ideas, which respond to personal, social and cultural needs.

In Berzowska's opinion the killer application for wearable computing is to convey personal identity information. This is called fashion and it is mostly visual.

Based on her research project *Memory Rich Clothing: Garments that Display their History of Use (or Second Skins that Communicate Physical Memory)* Berzowska emphasizes the fact that physical objects, which become worn over time

carry the evidence of wearers identity and history. She points out that digital technologies allow to shape and edit that evidence to reflect more subtle, or more poetic, aspects of ones identity and history.

Memory Rich Clothing focuses on the research and development of reactive garments that display their history of use. She asks: "how can an object have 'memory'?" How can an object be altered through interaction? What kind of interactions are appropriate to give physical memory to a wearable object? What is the difference between PASSIVE and ACTIVE interaction (manipulation versus sensing)? Who do we want to communicate with or to?"

Joanna Berzowska speaks at ISEA2004 on 17th of August 12.00 at Cinema Cosmos in Tallinn.

MARE TRALLA

TAL

WEARABLE EXPERIENCE, COLLABORATION & CRITICAL QUESTIONS

ISEA2004 TALLINN will bring together a creative mix of researchers, artists, activists, performers and other practitioners. Collaboration and interdisciplinary dialogue provides a common ground for most presenters, whether working with wearable technology, applying critical analysis to media geopolitical conditions, or from interdisciplinary backgrounds. There will be 3 workshops, 39 projects, 4 exhibition-based performances, 20 live acts within the club and Fashion Show, 6 works in public spaces, and more than 40 talks and presentations at the conference.



Conversation between Mare Tralla, Katherine Moriwaki and Jonah Brucker-Cohen about wearable technology DIY practice.

MT: Do you think that artists can bridge the gap between technology, fashion and everyday life?

KM: Definitely. The relationships and contradictions artists can expose has potential to be very powerful. But it is also very difficult.

JBC: Artists are important in starting this shift, but artists alone will not change it.

KM: Even before the www-craze there was always a way of speaking about technology that tended to hype its potential to solve all problems. I say it's difficult only because there are so many competing interests and claims to the various fields. McLuhan wrote that artist is able to anticipate the psychic

'irritation' that new technologies will cause with the general public.

JBC: The projects which incorporate technology into fashion that have received the most attention are the ones that augment or highlight pre-existing conditions where some non-technological solutions already exist for. For example a recent foray into embedded micro-controller in Adidas sneakers that augment the shape of the shoe for training. Basically a battery powered in-sole - functional and kind of purposeless. Artists with critical approaches have an opportunity to turn this type of design into something that plays off of behavioral notions of fashion, not only functional, and change this dynamic.

KM: I see those projects (Nike, functional 'bionic' projects) as falling into a trap of always thinking bigger better faster is the only way to progress.

MT: To work with wearable technologies one faces the problem of accessibility of both the technology and knowledge of how to use it. Artists could make websites in their bedrooms and it was easy to learn the technology, but combining fashion with technology doesn't seem so easy.

JBC: True, but the experience is common and as we see the developments done by those companies, everyone thinks that they need to follow that kind of tech solution and that feels very complicated. It's like the argument between software development and physi-

cal object development. It's more costly to develop objects than software but the concern there is that like certain identity constructs which coalesced around the web - we might have such constructs embedded into wearables - with no way for individuals to modify them.

KM: Yes, but that is really the only solution in some ways - to encourage hacking and DIY practices.

JBC: Exactly, DIY and hacking were born from the need to augment things that did not suit their purposes out of the box.

Katherine Moriwaki and Jonah Brucker-Cohen will lead the DIY Wearable Challenge workshop in Tallinn on 18th August 2004.

MARE TRALLA

TAL ARTISTS & SPEAKERS

Keynote speakers: Sarah Kember (UK), Joanna Berzowska (PL/CA), Zoran Pantelic (YU), Lawrence Liang (IN), Jussi S. Jauhainen (FI). Participants: Katherine Moriwaki (US), Susan Ryan (US), Gökhan Mura (TR), Petri Kuljuntausta (FI), Nigel Healy (AU), Daniel Woo (AU), Nick Mariette (AU), Marko Peljhan (SI), Catherine Richards (CA), Thomas Broomé (SE), Ian Clothier (NZ), Barbara Santos (CO), Andres Burbano (CO), Clemencia Echeverri (CO), Susan Kennard (CA), Sara Diamond (CA), Rejane Spitz (BR), Olivier Schulbaum (ES), Susana Garcia Noguero (ES), Inacio Garcia (ES), Matteo Pasquinelli (IT), Ugo Valtauri (IT), Tracey Benson (AU), Rebecca Ross (US), Peter Ride (UK), Barbara Layne (CA), Ingrid Bachmann (CA), Jessica Findley (US), Ralph Borland (ZA/US), Margot Jacobs (SE), Linda Melin (SE), Lisa Parks (US), Miha Vipotnik (US), Diane Ludin (US), Paul Vanouse (US), Ursula Frohne (DE), Sabine Flach (DE), Anne Nigten (NL), Geert Lovink (US), Trebor Scholz (US), Nina Czegledy (CA), Kate Rich (UK), Marlon Barrios (US), Kati Åberg (FI), Leon Cmielewski (AU), Josephine Starrs (AU), Jonah Brucker-Cohen (IE), María Fernández (US), Ingeborg Reichle (DE), Ana Viseu (CA), Astrid Vicas (US), Simon Penny (US), Pam Skelton (UK), Tina Clausmeyer (DE), Kim Stringfellow (US), Stahl Stenslie (DE), Jorge Luis Marzo (ES), Artur Matuck (BR), Pascal Maresch (AT), Jason Davidson (AU), Kelly Dobson (US), Ayhan Aytes (TR), Lucy Petrovich (US), Sabrina Raaf (US), Ana Rewakowicz (CA), Sala Wong (CA), Peter Williams (CA), Monica Narula (IN), Art Jones (US), Michael P. Galbincea (US), Christine Hart (US), Julian Weaver (UK), Laura Beloff (FI/NO), Martin Pilchmair (AT/NO), Erich Berger (AT/NO), Diana Burgoyne (CA), Ian Cloth-

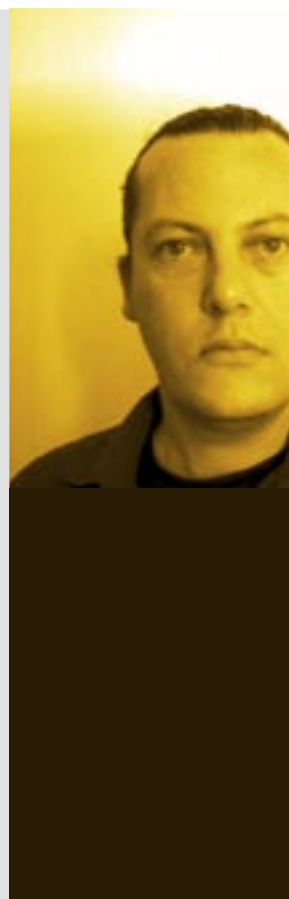
JULIAN WEAVER ENCOURAGES US TO TAKE A DEEP BREATH

For two weeks, everyone can participate in **Julian Weaver's** project *Respirer (Take a Deep Breath)* in Tallinn. The project highlights technological revitalisation of the stethoscope - an instrument derided since the development of the x-ray and more complex technologies. *Respirer* co-opts Auscultation (the practice of listening to sounds arising from within the organs) and Morbid Anatomy (the investigation of diseased organs) by interrupting the circuit of diagnosis and clinical response.

Utilising advances in stethoscopic technology, *Respirer* creates a physical space in which participants receive a lung examination from a medical professional, a sonic space in which examinations are simultaneously broadcast to local and online environments, an ethical space in which the intimate is simultaneously revealed and obscured and a theoretical space in which diagnosis and aesthetics compete.

Julian Weaver has worked on new media and creative arts projects since 1994. He has previously exhibited collaborative works at numerous significant festivals.

Participate and take a deep breath! At the Exhibition Hall in Rotermann Salt Storage between 17th of August and 31st of August.



“Respirer co-opts Auscultation and Morbid Anatomy by interrupting the circuit of diagnosis and clinical response.”



ISEA2004 EXHIBITION(S) INVADE TALLINN

A number of major art venues in Tallinn, two museums and four galleries, will host ISEA2004 exhibitions.

Playful works of *Wearable experience* at **Estonian Museum of Applied Art and Design** will provide an environment for active interaction, where one can try on samples of reactive clothing and feel physically participating in the exhibition.

The **Exhibition Hall in Rotermann Salt Storage** will show immersive installations from VR environments (**Lucy Petrovich**) to rooms, where the surfaces of walls interact with the user by changing its shape (**RS-3**). The works at exhibitions at **Tallinn Art Hall** and **City Gallery** question personal and geographical identities, also reflect on the issues of surveillance and migration. In the **Art Hall Gallery** local exhibition will give a small introduction to the new media art in Estonia.

ISEA2004 also has an interface with unsuspecting audiences at central Tallinn shopping centre Viru, at *The Elion Home* in Tallinna Kaubamaja and in various locations in the city space.

The ISEA2004 exhibitions will take place from 17th of August until 31st of August, with the exception of the exhibition at the Estonian Museum of Applied Art and Design, where the exhibition concentrating on wearable will stay open until 19th of September.



ISEA2004 exhibition(s) are coordinated by **Center for Contemporary Arts, Estonia** → www.cca.ee

RS-3. REACTIVE SPACE

French artists Laetitia Delafontaine and Gregory Niel create spaces where skin-like membrane interacts with the user. This membrane is connected and driven by software interface, and controls the geometrical definition of the space. Creating direct relationship and dialog with the visitor, the surface of the space is dynamic and its shape can be modified. It is a search of a space reactive to its environment, an interface sensitive to vibrations of sound frequencies.

At *Exhibition Hall in Rotermann Salt Storage*, 17th - 31st of August.

RUTA REMAKE BY GEDIMINAS URBONAS AND NOMEDA URBONIENE

Provoked by the notion of "the lack of women's voices", *Ruta Remake* project maps out relations concerning politics of identity in today's Lithuania. Writers, linguists, philosophers, music theorists and critics join the *Ruta Remake* to investigate the contemporary state of women's voice. Through the shared recollections of media they build a pathway to navigate through a collection of samples that reflect social construction and metaphysical qualities resulting as a Voice Archive.

Exhibited at *Art Hall*, 17th - 31st of August.

FRONT

Inflating suits by Millefiore Effect present ideas around conflict and violence: they suggest a ritualized, ceremonial form of combat that defuse aggression at the same time as they play on it.

The suits are made symbiotic to remind involuntary responses, and the consequence of aggression. Parts of the suit act back against the body of the wearer, restricting sight or movement. Playing in the suits is cathartic and releases aggression. The suits of *Front* make the players behave in rarely expressive ways, and both allowing it to happen to oneself and watching it happen to other people is part of the spectacle they offer.

At *Estonian Museum of Applied Art and Design* from 17th August - 19th of September, also part of the *ISEA2004 Fashion Show* on 18th of August.



HOME AND AWAY

In *Home and Away* **Samina Mishra** explores visually and aurally children growing up as second and third generation in British Asians families, who travelled from India, Pakistan and Bangladesh. Home, for them, is a unique combination of London's physical space and the Subcontinent's "culture". They grow up between cross-cultural spaces and trans-continental memories.

Exhibited at *Art Hall*, 17th - 31st of August.



WEATHER REPORT

Weather Report by **Janek Schaefer** can be heard as a 'Mobile' voicemail message from a drifting weather balloon. It is a hybrid documentary, collected and edited outdoors. His sound Installation uses several giant 'floating' weather balloons which act as 'mobile' indoor speakers filled with abstract sounds from the original "weather" audio.

Exhibited at *Art Hall*, 17th - 31st of August.

COUNTER/ CARTOGRAPHIES

Group **C.Cred** explores local socio-political terrain in Tallinn and how it could be mapped, also what kind of trajectories could be found. C.Cred works collaboratively with local artists, activists and collectives and will during the event be developing local platforms including an installation of the existing *Counter/ Cartographies* archives linked to a series of informal live events: walks, drives, journeys; dinner, drinks, discussions or interviews. Certain aspects of these events are documented as cartographies by themselves and added to the expanded archive/cartographies and installations.

Installation at *Art Hall*, 17th - 31st of August and presentation on 18th of August 15.00 at *Estonian Academy of Arts*.



IS THERE LIFE ON MARS?

SARA KEMBER ON ARTIFICIAL LIFE

Her keynote paper for the Critical Interdisciplines theme in Tallinn will use the question of the existence of life on Mars as a pretext for a discussion on the quest for artificial/alien life and the relation between evolution and becoming.

In an interview for ISEA2004, Kember explains that her interest in Alife developed when she began to notice the use of evolutionary metaphors in relation to technology and culture, resulting in both becoming naturalised.

Through her own research, Kember pursued the origins of these metaphors, which were neither accounted for nor problematised but concealed. She cites the example of Sadie Plant's work, which describes the Internet as evolving, autonomous and feminized. In another, a chapter from Alison Adam's *Artificial Knowing* addresses the dangers of Alife, sociobiology and computational clothing.

Kember points out that, for feminists at least, this 'biological computer science' sounds alarm bells:

- I think Adam was right to signal the danger, but it is not what I really found when I

looked at it more closely. Superficially, yes. It's kind of biologies, it's kind of evolutionism and those things need a critique because of the way they have been historically and contemporarily used, for example in evolutionary psychology.

- There is lot of re-naturalisation going on, because denaturalisation and re-naturalisation gets tied up together. I think Alife is one of the fields in which that is happening. Strong critique of that field seems for me to be absolutely necessary, especially within interdisciplinary humanities, where it was already deployed as a description of technological and cultural change but without sufficient visibility or critique.

Kember notes that researchers of Alife retreated when she declared her feminists positions. Only the more secure, who already had some notion of interdisciplinary discourse or exchange, did not. Some questioned what Alife has to do with feminism.

For Kember, there is a long route to march between humanities (cultural studies, feminism, media studies) and science as there are significant epistemological differences between them. At the same

time, her experience has been that following close dialog with Alife researchers, she found her own ground had shifted.

Having begun with a straight feminist epistemological critique of biologisation of culture and technology, her research indicated that the meanings produced within the fields of Alife were open, too diverse and internally conflicting.

Such internal conflict can serve strategic purposes: precisely what Hayles has argued, and what Kember argues using the notion of dialog between feminism and Alife. Kember says she is not aiming for any kind of resolution or consent between science and feminism, but that this kind of dialog is risky and too uneven. Yet this is not a problem for Kember who seeks critique with a view to making a difference.

*Sara Kember teaches in the Media and Communications department of Goldsmiths College. She is the author of *Cyberfeminism and Artificial Life*.*

Sara Kember will present her keynote on 18th of August at 12.30 in Cinema Kosmos in Tallinn.

MARE TRALLA

“Kember pursued the origins of evolutionary metaphors, which were neither accounted for nor problematised but concealed.”

TAL ARTISTS & SPEAKERS (CONTINUED)

ier (NZ), Laetitia Delafontaine (FR), Gregory Niel (FR), Barbara Santos (CO), Clemencia Echeverri (CO), Andres Burbano (CO), Silvia Rigon (CA/US), Atsu Tanaka (FR), Cécile Babiolo (FR), Laurent Dailleau (FR), Janek Schaefer (UK), Nicholas Stedman (CA), Tina Gonsalves (CA), Tom Donaldson (UK), Rachel Beth Egenhoefer (US), Merilyn Fairskye (AU), Eric Paulos (US), Kristina Andersen (NL), Christina Gadegaard Nilsen (NL), Cat Hope (AU), Anne Walton (AU), Jillian McDonald (US), Shilpa Gupta (IN), Samina Mishra (IN), Gediminas Urbonas (LT), Nomedda Urboniene (LT), Ivika Kivi (EE), Dagmar Kase (EE), Urmas Puhkan (EE), Lauri Kilusk (EE), Karolin Kuusik (EE), Vassilissa (EE), Ars Intel Inc., Joel Tammik (EE), Taavi Tulev (EE), Ciutausk (LT), The Center of the Universe (NO), Skolz Kolgen (CA), Ola Stahl (SE/UK), Kajsa Thelin (SE), Carl Lindh (SE), Simon O'Sullivan (UK), Patricia Adams, Jeff Sams (AU), NeuroTransmitter (US), Sabine Seymour (AT/US), Katrin Kivimaa (EE), Eric Kluitenberg (NL), Tania Goryucheva (RU)

MEDIA, ART AND SCIENCES: A LIAISON DANGEREUSE

Ursula Frohne and Sabine Flach pose a question on the relationship and discussion between media art and natural sciences.

Their approach will deal with the intersections of artistic and scientific activities on the basis of media usage, outlining a changed role and position of the artist: the artist and the scientist work in their own fields, but with comparable procedures and methods.

They will focus on the status of images produced my media art, posing a question on the possibility of a picture theory that goes beyond its classical means and is at the same time used by the arts as well as by the sciences.

Frohne and Flach will present their views on 18th August at 9.30, Cinema Kosmos.



PATRICIA ADAMS TRIES OUT PAST SCIENTIFIC METHODS

INTERVIEW BY LINDA WALLACE

LW: Trish, describe the work you'll show in Tallinn.

PA: *Wave Writer* is the latest in my series of interactive works that explore both contemporary and obsolete technologies, and scientific processes. Subtitled *An experiment for vital force #02*, the work takes the form of a playful search for this force - referencing and mimicking past scientific methodologies. It makes use of a machine previously used to record oscillations and other small temporal intervals.

On site in Tallinn the real-time viewer interacts with the work by stepping on a foot pump and thus recording their presence as "wave writing" - displacing a pen which is making a continuous line on a loop of paper. Parts of the machinery are also activated by a movement sensor, which is triggered by the arrival of a viewer into the space. Meanwhile, Internet viewers/ users can trigger a

dot matrix printer in the Tallinn installation which churns out a sheet of printer paper as a tangible residue of their virtual presence.

LW: How has your sculptural background shaped your thinking in the work you are doing now, in terms of the materiality of 'things' - from machines to stem cells - and the materiality of 'processes', as well as issues of spatiality?

PA: About 3 years ago I began collecting obsolete scientific machines called kymographs that were being discarded in the University skip. Initially they appealed to me aesthetically as sculptural objects but when I explored their history I became fascinated by their analogue, mechanic functions from a bygone era of research. I started to consider the ways in which they had been used as "translatory devices in early scientific attempts to locate, map and

master the internal reactivity" of the body.

In *Wave Writer* I am exploring the comparison between those "hands-on" processes and contemporary, post-industrial transactions that involve the body over distance. My on-going investigations into corporeality and the materiality of the human body probe both the unknown possibilities of virtual presence and recent developments in biotechnology such as stem cell research.

*Patricia Adams's installation **Wave Writer** will be shown from 17th - 31st of August at the ISEA2004 exhibition - Rottmann's Salt Storage, Tallinn - and at → www.wavewriter.net*

LINDA WALLACE is an Australian artist, curator and director of the machine hunger company → www.machinehunger.com.au/

"Internet users can trigger a dot matrix printer in the installation which churns out a tangible residue of their virtual presence."




WhiteRabbit
→ www.whiterabbit.fi

PAUL VANOUSE RACES WITH DNA



In Paul Vanouse's work the samples of DNA will literally race against each other in a genetic separation gel, the winner of each race changes depending upon the particular region of the DNA from which the samples were obtained. The result is not known prior to the live performance.

The concept of "race" is here twofold, as the project compares contemporary genomics with early 20th Century eugenic research:

- How might contemporary genomics change our conception of race (especially given the role of previous anthropomorphic studies at the turn of the last century in reifying social hierarchies)?

Paul Vanouse has been working in emerging technological media forms since 1990. He explores critically the intersections of "big science" and popular culture. Vanouse creates playful interactive situations for public participation that induce a sceptical ambivalence toward entrenched cultural constructs. Vanouse refers to these projects as "Operational Fictions".

His performance will take place on 17th of August at 20.20 at the Tallinn City Gallery. Documentation of the performance will be shown at the same gallery until 31st of August.

FLUX IN TALLINN

ELECTRONIC MUSIC + CLUB + WEARABLE FASHION



SKOLTZ_KOLGEN COMBINE SOUND AND MOVING IMAGES

The ISEA2004 club event Flux in Tallinn promises a night full of experimental music, wearable fashion and performances.

Flux in Tallinn continues the themes of the ISEA2004 CRUISE by presenting a showcase of international and local sound-art, live acts and performances. The event features sound and performance artists from countries such as Norway, Canada, Lithuania, Estonia and France, and will present a diverse array of music, noise, rhythm, ambience and more.

The live acts of the night will vary in style – from a more familiar pop rhetoric to a total merging of styles and experimental sound art. Flux in Tallinn also offers local artists an opportunity to demonstrate their creativity, and creates an environment for local audiences to mix with international ISEA2004 crowd.

Estonian artist Ars Intel Inc. has taken part in several experimental sound art projects and exhibitions. Joel Tammik's (EE) music is best described as

dubtechno driven by abstract electronica. Both will present their new album at Flux in Tallinn.

The group Ciutausk from Lithuania explores minimal digital sounds, sine waves, noise, glitch and microwaves.

S.S.S (Sensors Sonics Sights) (FR) creates a sound/image environment centered around gesture. In their performance light and sound are controlled and articulated through movements of the arms and body. The group transform sensor systems into instruments, turning gestures into expressive digital information.

The Norwegian known as The Center of the Universe veers musically between lo-fi, cheap electronics, breakbeats, nu-Arabian and nu-Balkan – though his heart belongs to pop music. On the other hand, Estonian artist Taavi Tulev la-

bels his musical style as APM – abstract party music.

Live Robot Love (US) will weave a loose narrative from various elements such as found sound/video, global mass media (television broadcasts, cartoons, newcasts etc.) and their own animations. The performance by Skoltz_Kolgen (CA) will portray a range of austere to rigorous sounds, alongside synchronized imagery.

The club night also features the ISEA2004 Fashion Show.

Flux in Tallinn is a one-night-only interdisciplinary club event incorporating sound, art, fashion, design, performance and multimedia. It will be a manifesto for the fusion of ideas!

Flux in Tallinn takes place on 18th of August from 22.00 until 04.00 at club BonBon.

ANDRES LÕO

SKOLTZ_KOLGEN are a Canadian duo that present an audiovisual experience with detail and precision, while still maintaining a rich aesthetic appreciation.

When Dominique T. Slotz and Herman W. Kolgen noticed that their individual creative activities had a lot in common, they began to consider working together, and eventually set up the duo Skoltz_Kolgen. For those who are familiar with the harsh and physically demanding world of noise-werk, Skoltz_Kolgen strike a refreshingly different note with their combined use of sound and synchronized image. "While the immediate impact of much technologically driven new media art resides in the novelty and transitory nature of new technology, Skoltz_Kolgen's aesthetic and conceptual investigations not only explore the technological limits, but also what it is to be human and have human experiences." – Lucinda Catchlove

We are pleased to announce that Skoltz_Kolgen (MUTEK rec) will be performing in Tallinn. It will be an interesting juxtaposition to see them perform alongside some of the more melodic and rhythmic sound acts. Skoltz_Kolgen will be performing in a set which also features Ciutausk at yahoo . com (LIT), The Center of the Universe (NOR), Sensors Sonics Sights (FRA) and Ars Intel Inc. (EST), and also as a part of the wearable and wireless technology performers and Estonian fashion designers at the ISEA2004 de luxe event, Flux in Tallinn @ club BonBon on 18th of August.

“Individualism has come to its end in postmodern societies.”



URBAN MOBILE CULTURES

MICHEL MAFFESOLI AND THE WIRELESS TRIBES

ISEA2004

French sociologist Michel Maffesoli presents us with a rich analysis of contemporary societies that find ground in such notions as the tribe, orgy and tragedy. Maffesoli's academic audiences and other enthusiasts surpass scholarly divisions. In France he also has a status of the favourite sociologist of the new media minded and the underground music scenes. For ISEA2004, he will present a keynote speech on urban tribes and wireless technologies.

JAPANESE MOBILE PHONE CULTURE AND URBAN LIFE

How do wireless user practices evolve in different cultures? Keynote speaker Machiko Kusahara's insights are intriguing, especially as her ISEA2004 presentation takes place in another mobile obsessed country, Finland.

In Kusahara's view, the instant connectivity and multiple layers of communication (talking, exchanging media, browsing) provided by mobile phones matched the demands of Japanese urban life, where the needs of being both connected and private had to be sophisticatedly balanced. Supported by nation-wide urban trends, a variety of applications are now migrating to mobile devices, and further accelerating societal change.

Machiko Kusahara is a researcher and an international curator contributing to the interdisciplinary electronic culture field. She was involved in founding the Tokyo Metropolitan Museum of Photography, the NTT/ICC, and Digital Image, Japan's largest organization of digital media artists and designers. She has a Ph.D in engineering from University of Tokyo, and her recent research is on the correlation between digital media and traditional culture.

Kusahara's keynote at ISEA2004 Helsinki, August 19.

Maffesoli, Professor of Sociology at the Sorbonne (Paris) and Director of CEAQ (Centre d'Etude sur l'Actuel et le Quotidien, celebrating its 10th anniversary later in Autumn 2004), proposes an original and multi-disciplinary approach to the analysis of contemporary social phenomena, especially to the themes of the everyday, the "dionysiac" and the local.

Maffesoli also directs the European research network CRI (Centre de Recherche sur l'Imaginaire) that re-positions the imaginaire as a secret architecture behind contemporary social phenomena.

Maffesoli's sociological analysis takes into account the common sense to which it attributes an epistemological characteristic, and thus observes the social world through not only the *via recta*

of reason but with the full scale of the five senses.

In his work *Le Temps des Tribes* (1988, re-edition 2000), Michel Maffesoli proposed his perhaps most famous notion, that of the tribe. According to his original interpretation of communitarian forms, individualism has come to its end in postmodern societies. Maffesoli analyses how human groupings are formed mainly by everyday communicative relationships, generating a strong *viscosity* that is based on sharing affectivity, something that is descriptive of today's culture.

Since 1993 Maffesoli has led a research group on technologies and the everyday (GRETECH). The group focuses on the research of networked technologies, such as the capacity of mobile phones to

express and confront a communitarian imaginary, and the emerging social forms and archaic imaginaries combined to most advanced technological development.

Maffesoli's key ideas all find their ground in the interaction of urban tribes and the "re-enchantment" of urban territories through new technologies. What kind of social formations have different "new" technologies influenced and why? What are the social, or tribal, uses of mobile technologies? What is the Wireless Urban Experience about?

→ www.univ-paris5.fr/ceaq

Michel Maffesoli, Wireless Experience keynote speech, Lume, Thu Aug 19th, 12 :30.

HANNA HARRIS
STÉPHANE HUGON
PHOTO: MICHAËL V. DANDRIEUX

MOBILE IMAGING AND SHARED PRESENCES

Wireless media redefine our sense of the here and the now in radical ways while dissolving borders between the public and the private. These questions are addressed by media artist and researcher Heidi Tikka's (FI) Situations4x.

Situations4x is a mobile imaging experiment, in which three families share their everyday life situations. The project makes visible the temporal and narrative aspects of mobile media. In the experiment, the families and the participating audience experience variations of an imaginary summer day in August 2004. The small image resolution of mobile devices, which favors details and close ups and the instantaneity of image capture, are pushed to develop a practice that enables a group of people to be virtually present in each other's lives. Through projections at Kiasma, Situations4x also makes moments of privacy public, thus expanding our concepts of what constitutes family life.

Situations 4x is part of the ISEA2004 Helsinki exhibition. Heidi Tikka presents the work in the conference on Aug 20.

HEL

WIRELESS, URBAN, HISTORICAL
NEW MEDIA

ISEA2004 HELSINKI – ten years since ISEA94 took place in town. New media has its multiple regional, technological, social, and cultural histories, where "new" becomes old and part of the everyday life experience. There is a lot to learn from the "past" of the "new" in technological culture. Helsinki, coined "the wireless city", offers a living context for understanding "wireless" urban culture today. Understanding the past, being excited of the possibilities that new technologies offer in the cultural sphere: join the discussion. Experience it.



A PREVIEW OF POCKETS OF PLENTY: ARCHAEOLOGY OF MOBILE MEDIA

Look for the words "mobile", "portable", "wearable" or "nomadic" from any standard media history, for example, **Brian Winston's** *Media Technology and Society, A History: From the Telegraph to the Internet* (374 pages, 1998) and you may be in for a surprise: they are not there. Or perhaps it wasn't a surprise: for more than a decade we have been told that the everyday devices many of us live with - mobile phones, personal digital assistants, pagers, **Gameboys** and **iPods** - are something unprecedented, harbingers for new wonders to come. Their appearance was like a *forza del destino* - it just had to happen. So why should it surprise anyone that the story of their emergence is largely missing from the pages of the history books? Yes, even **McLuhan** - "the extensions man" - had little to say about them.

So we are facing an interesting dilemma, and certainly a challenge for media archaeology. If these things are really so new, does it mean that we have finally encountered the mythological "rupture", a phenomenon so different and so total in its impact that it will tear media history into two, throwing the first half into the dustbin of oblivion? Of course, other candidates for causing such a rupture have emerged before. Virtual reality was seen as the "medium of the 21st century", until it was proven to be just one of the many virtual realities (including the Victorian "stereoscomania" obsession for the stereoscope) that appear from time to time. And the Internet had not yet had time to come of age when **Tom Standage** published a book

called *The Victorian Internet*, pointing out that although amazing, it wasn't so totally different from what happened during the heroic era of the electric telegraph.

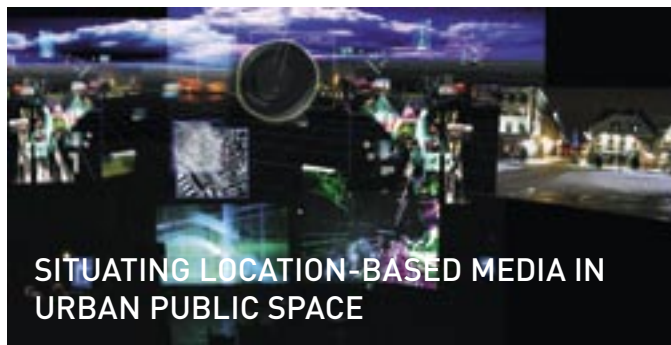
Or is it simply our inadequate historical eyesight that prevents us from adjusting our focus from near to far and back again? In the introduction to the pioneering *The Social Impact of the Telephone* (1977), the editor **Ithiel de Sola Pool** was wondering about the limited amount of research into the social impact of the telephone, a technology that already had a history spanning one hundred years! One reason, de Sola Pool proposed, was that "we take the phone for granted; we use it without a thought." Before it became a common household tool the telephone received more attention, but since the 1930s its presence had become more invisible (or rather, inaudible), even among scholars. Of course, the massive 500-page volume had nothing to say about mobile communication. To the extent that it existed at all, it had obviously had little, or no social impact.

"Using it without a thought" certainly applies to the relationship many of us have developed with the mobile phone, but fortunately not with (at least all) research practice, as the anthology *Perpetual Contact* (ed. Katz and Aakhus, 2002) demonstrates. Yet, in spite of giving us valuable clues about the social practices related with mobile phone use, the book does not address the wider phenomenon of "mobile media". Nor does it provide answers to our dilemma: where

did mobile media come from? How was it moulded within networks of evolving cultural practices? We assume that it must have led a "discursive" life before it became an existing technology, a merchandise and a cultural form. The challenge is to uncover enough traces to make those discourses readable. Media archaeology does not believe in the idea of parthenogenesis.

Such an undertaking inevitably leads us to investigate phenomena that may at first appear to have little to do with media. Let's take just one example: the wristwatch. There is a wonderful story according to which this now ubiquitous device was invented by **Cartier** in 1904 for the Brazilian aviation pioneer **Santos Dumont**, who found it difficult to check the time from his pocket-watch while steering his aircraft. The association between transportation and body-mounted timekeeping is evocative, particularly because it seems to anticipate one of the first environments where mobile media came into use: the automobile. In reality, the wristwatch had been invented decades earlier, but its popularity grew slowly because it was considered feminine. It needed the masculine, technology-saturated profile of Santos Dumont - and a little later some serious action on the fronts of the Great War - to break through the gender barrier and to become the technological annex to the body it has been ever since. Although strictly speaking not a "media machine", the wristwatch may not be totally unrelated to mobile media...

ERKKI HUHTAMO



SITUATING LOCATION-BASED MEDIA IN URBAN PUBLIC SPACE

The Cartographic Command Center (C3) will be the forward command post for the Canadian-based new media research initiative *Locative Media Lab* that will seek to creatively engage the public in active discourse related to locative media, military conversion, collaborative cartography, and the tactical use of free and open source digital geography. Led by **Marc Tuters** (CA), **Rasa Smite** (LV) and **Jaanis Garancs** (LV) the objective of the project is to transfer some of the wealth of spatial digital knowledge from the databanks of state-subsidized digital geography into civic society via new media art.

As the public face of the *Mobile Digital Commons Network*, a new media research network led by the Concordia University in Montreal, this project will offer a public space filled with interactive visualizations in order to provide the public with a means to understand the transformative potential of open digital cartographic systems on urban space. At the same time *ISEA2004* participants are encouraged to explore web-based and mobile cartography applications, and the field of locative media in general. The atmosphere at the centre will be demonstrative, playful, critical and comfortable.

Following this first iteration of the project at *ISEA2004* the C3 operation room will tour Canadian cities throughout 2004 and 2005, providing an opportunity to educate and build networks among students, artists, members of the public, geographical institutions and media art groups.

The Cartographic Command Centre also hosts other location-based wireless projects during the *ISEA2004*. These include **Julian Bleecker's** (US) *WiFi.ArtCache*, which is a mobile WiFi node that provides the audience an access point for curated, location-specific digital art. **Meredith Finkelstein's** (US) *Invisible Fields pt. 1* is a WiFi Radio making perceptible the invisible fields of the wireless Internet. San Francisco based collective CLN SWP (US) brings the audio installation *Free Evenings & Weekends* to examine the role of mobile communications. The center will also be an access point for other works located in public space.

The Cartographic Command Centre will be located in the Kiasma seminar room during ISEA2004 Helsinki, 19.8. - 22.8. 2004.

→ <http://locative.net/>

URBAN ANATOMIES REVEALED

During their *ISEA2004* residency, **Bandung Media Centre** from Indonesia brings to Helsinki *City Surgery*, a public and participatory research project on the structures, anatomies of the layered city space. The project will use public spaces, web and radio in dialogue with Helsinki citizens.

ART AND SOFTWARE – A STRANGE LIAISON?

Recently, there has been a surge of interest in the reinvention of software in political, social and cultural terms. Software artist and theorist Matthew Fuller (I/O/D member and regular collaborator with Mongrel) discusses the potential of hacking and mixing approaches to software and technology.

According to Fuller, the anti-disciplinary work of art makes a strange coupling with the rule-bound world of software. But because art is built upon the promise of destruction, irrelevance, sensual pleasure, proud stupidity as well as a certain kind of overcooked or brilliantly raw intelligence it provides a perfect foil for the logical monotony of computation. Software, and progress through technology is one of the presiding myths of the day, of electronic art as much as of business, thus the practices of reinventing software provide both a way to test and challenge normalised life and to insist on the capacity to experiment and invent.

Matthew Fuller (UK) is Reader in Media Design at the **Piet Zwart Institute**, Rotterdam. He is author of *Behind the Blip, essays in the culture of software* (Autonomedia) and of the forthcoming *Media Ecologies, materialist energies in art and technoculture* (MIT Press).

Matthew Fuller's Open Source and Software as Culture keynote in the Helsinki conference on August 21.

MOBILITY, IDENTITY AND COLLABORATIVE DESIGN

The design of wireless user experiences requires strong sensibilities towards identity construction and cultural difference. Nina Wakeford brings critical social and cultural theory to the design process, which evolves in a collaboration between ethnographers, engineers, designers and users.

The social history of the mobile phone has often been told in terms of the changing cultures of early adopters, and recent research tends to focus on normative social behaviours such as texting. In her keynote, Nina Wakeford questions the standard mass media and industry portrayals of mobility and mobile culture by focusing on a collaborative project between the INCITE research centre, a shelter for homeless mothers, and a small design company.

Nina Wakeford (Dphil) is a leading Reader in Sociology and Social Methodology and the Director of INCITE in the Department of Sociology, University of Surrey. Her previous research projects include studies of internet cafes, women's discussions lists and the use of ethnography by new technology designers. Amongst her publications are papers on virtual methodologies, queer identities, digital communities and public internet access provision.

Nina Wakeford's Wireless Experience keynote in the Helsinki conference on August 21.

GRAINS OF VOICE

KATHERINE LIBERFOVSKAYA AND PHILL NIBLOCK'S BABEL-ON

Hearing one's own voice almost always passes by unnoticed, our most common public act experienced within the closest confines of one's own body. Yet, once acknowledged it presents itself as a closed system remaining within the experience of the individual. BABEL-ON, presented by MUU Gallery, explores the melodic and rhythmic dimensions of human spoken language. It stands as the result of the first collaboration between Canadian video artist Katherine Liberovskaya and New York sound artist Phill Niblock.

As a large scale video and audio installation, BABEL-ON is a living and experiential work. Videos of individuals are presented speaking their mother-tongues, absent are the expected subtitles. With only the vocal segregates and visual cues to be considered, the non-verbal possibilities of vocal communication are evoked. The synchronous projections compose a polyphonic chorus, an assemblage of idioms in constant flux.

In counterpoint to the synchronous audio of Liberovskaya's video, Phill Niblock has constructed an acoustic environment of spoken voices and utterances as well as complimenting natural and digital sources. The composition mingles with the multilingual videos, at times accompanying it, at others overriding and replacing it. Moments of silence appear creating a sonic conversation.

Opening the evening of August 5th, two weeks before the launch of the full ISEA2004 program, BABEL-ON will reveal some of the greater ideas that work behind the ISEA festival and provide a taste of the experiences to come.

INTERACTIVITY, CONTROL AND FREEDOM

Are we in control of, or controlled by, the networks which promise us empowerment and freedom? The complex relations of power and freedom in high-speed telecommunications are discussed by Wendy Chun.

Electronic interactivity has been portrayed as both enabling greater user control (and hence freedom) and enabling the user to be more easily controlled. In her keynote, Wendy Chun (US) surveys various types of online interactions and discusses the paradoxes of freedom and control, especially those opened up by fibre optic networks.

Wendy Hui Kyong Chun is an assistant professor of Modern Culture and Media at Brown University. She has studied both Systems Design Engineering and English Literature, which she combines and mutates in her current work on digital media. She is currently completing a manuscript (Control and Freedom: Power and Paranoia in the Age of Fiber Optics, forthcoming MIT 2005) and co-editing a collection on the archaeology of multimedia (New Media, Old Media, forthcoming Routledge 2005).

Wendy Chun's Critical Interaction Design keynote in the Helsinki conference on August 21.



TACTICAL DEPLOYMENT TECHNOLOGIES AND ENVIRONMENTAL RESEARCH MAKROLAB NESTLES ON ISLAND IN HELSINKI HARBOUR

Makrolab-UNTP establishes research environment on Tammakari island in the Helsinki harbour, bringing Baltic research live into to the Kiasma exhibition and to the ferry.

Makrolab is an autonomous communications, research and living unit and space. The project started in 1994 and was first realised during an art exhibition, documenta X in Kassel in 1997. Since it has been set up in Slovenia, Australia, Scotland and Italy, having last been operating on Isola di Campalto as part of the Venice Biennale 2003. At ISEA2004, Makrolab will be present with the MAKROLAB-UNTP (unmanned network tactical phase) setup.

Initiated by Marko Peljhan (SI), Makrolab has evolved to include work of many people from many different disciplines. Makrolab is equipped to accommodate artists, scientists, tactical media workers and creators and provides them with tools and means for their research. The project is now in two different technological development phases.

The specific ISEA2004 MAKROLAB-UNTP setup will consist of establish-

ing a communications and information node in the

Kiasma museum, presenting the specifics of the project's past and future plans, with emphasis on unmanned aerial vehicle operations and tactical communications. For this purpose, Makrolab will set up a base of operations on the Tammakari island in the Helsinki archipelago using the new MAKROLAB-RDU (rapid deployment unit) developed specially for tactical media purposes.

A new radar unit for sea/air monitoring and locating will be used and locative media research pertaining to satellite navigation (GPS, GLONASS and GALILEO) work will be done using the RDU during August 19-30. Data streams and work reports will be sent directly to the communications and information node in the museum. They will also be available online.

→ makrolab.ljudmila.org/

Makrolab-UNTP, Aug 1-30 Tammakari. Aug 15-16 ISEA2004 CRUISE, Aug 19 – Oct 23 Kiasma. Special research and access visits August 19- 30 TBC.

MAKROLAB-UNTP is supported by a grant from the Ministry of Culture of the Republic of Slovenia, the City council for Culture of the City of Ljubljana and Mobitel d.d. Ljubljana.

MAKROLAB-UNTP is also part of the EU Culture 2000 - TCM (Trans Cultural Mapping) project.

HEL ARTISTS & SPEAKERS (CONTINUED)

Adriana de Souza e Silva (US/BR), Shawn Decker (US), Paul DeMarinis (US), Alain Depocas (CA), Diego Diaz Garcia (ES), Steve Dietz (US), tomlav domes (HR), Jesper Dyrehauge (DK), Arthur Elsenaar (NL), Taco Stolk (NL), John Evans (FI/GB), Sabine Fabo (DE), María Fernandez (NI/US), Meredith Finkelstein (US), Mary Flanagan (US), Monika Fleischmann (DE), Darko Fritz (HR/NL), Mathias Fuchs (AT/UK), shiho fukuhara (JP), Satoshi Fukushima (JP), Jean Gagnon (CA), Jaanis Garancs (LV), Diaz Garcia (ES), Benj Gerdes (US), Kenny Goldsmith (US), Jennifer Gonzalez (US), Zvonko Gorecan (YU), Beryl Graham (UK), Genco GÜLAN (TR), Hanna Haaslahti (FI/FI), Penny Hagen (AU), Jessica Hammer (US), Honor Harger (NZ), R.E. Hartanto (ID), Jennifer Hayashida (US), Carol Hobson (US), Tiffany Holmes (US), Olle Hüge (SE), Bryan Hurley (US), Caroline Huybrechts (BE), Adam Hyde (NZ), Indrek Ibrus (EE), Gustaff H. Iskandar (ID), Jon Ippolito (US), Aristarkhova Irina (RU/SG), Katrien Jacobs (US), Susanne Jaschko (DE), Pamela Jennings (US), Natalie Jeremijenko (AU/US), Vladan Joler (CE), Art Jones (US), ben jones (UK), Caitlin Jones (US), Swapnagandha Joshi (US), Lilian Juechtern (DE), Timo Kahlen (DE), Charles Kamangwana (ZW), Kemal Kaplan (TR), Matthew Karau (US/IE), Olle Karlsson (SE), Dennis Kaspori (NL), Michelle Kasprzak (CA), Nina Katchadourian Katchadourian (US), Martin Kim (DE), Aki Kivelä (FI), Ryszard W. Kluszczynski (PL), Anna Kohler (DE), lina kovacevic (HR), Petri

“Makrolab will set up a base of operations in the Helsinki archipelago using the new MAKROLAB-RDU (rapid deployment unit) developed specially for tactical media purposes.”

PLAYING THE NORTHERN LIGHTS

Throughout history inhabitants of the northern hemisphere have reported strange sounds heard during the most intense auroral displays - just think of the Norwegian sagas about the song of Valkyries. These sounds have posed a mystery for science; the crackling, sizzling, swishing, rustling, humming sounds which are difficult to liken to any other sound in nature have until recently lacked any physical theory able to explain how they are created.

Petri Kuljuntausta's Northern Lights concert presented in the Kiasma Theatre (20:00, Friday 20 August) is a vivid collaboration between art and science, recycling the original field recordings of the phenomena as well as processing aurora borealis sounds. A continuous dialogue between nature's own soundscapes and their digitally altered, urban noise-art substitutes will be created on stage.

The collaboration between the composer Petri Kuljuntausta, a key figure in Finnish electronic music, and scientist Unto K. Laine began in 2001. Unto Laine (Helsinki University of Technology) was working on a research project which aimed to record aurora borealis sounds for the first time when the fascinated sound artist Kuljuntausta contacted him with an extraordinary idea about creating a composition based on these sounds from space. Together they claim to have discovered perhaps the biggest instrument of our planet.

Petri Kuljuntausta describes the sounds of aurora borealis as already being electronic music: "Electronic music is based on electrons, and the same electrons are the reason for the Aurora sounds too. Actually, the Sun is like a giant-size sound generator!", he says, preparing the ISEA2004 crowd for a hypnotic and breathtaking experience.

For live sound manipulation Kuljuntausta will use only real-time digital sound processors. The video director Sami van Ingen will complete the experience by creating a visual element, infusing disturbances on the aurora video clips recorded by Unto K. Laine using filters and analogue video feedback.

MARIA CANDIA



"Actually, the Sun is like a giant-size sound generator!"



HEL ARTISTS & SPEAKERS

Keynote speakers: Wendy Hui Kyong Chun (US), Matthew Fuller (UK/NL), Erkki Huhtamo (FI/US), Machiko Kusahara (JP), Michel Maffesoli (FR), Shudhabrata Sengupta (IN). Participants: Stefan Agamanolis (US/IE), Masayuki Akamatsu (JP), Jan-Erik Andersson (FI), Ian Andrews (AU), Ieva Auzina (LV), Jeebesh Bagchi (IN), Richard Barbrook (UK), Natasha Barrett (UK/NO), Frauke Behrendt (DE), ana betancour (SE), Matthew Biedermann (US), Joëlle Bitton (FR/IE), Joline Blais (US), Julian Bleecker (US), Clara Boj Tovar (ES), Monika Bokinić (PL), Jonah Brucker-Cohen (US/IE), Axel Bruns (AU), Andres Burbano (CO), Chris Byrne (UK), Lin Yew Cheang (NZ), Marek Choleńkowski (PL), Seth Cluett (US), Sarah Cook (UK), Christoph Cox (US), David Crane (US), Rebecca Cummins (US), Nina Czegledy (CA), Adrian David Cheok (SG).

RADIO ASTRONOMY

LISTEN TO THE STARS & PLANETS

Radio Astronomy is an installation broadcasting sounds from space live, on air and online, at the Observatory of URSA Astronomical Association in Kaivopuisto, Helsinki. The installation is a collaboration between the art/science project *radioqulia* and radio telescopes located throughout the world.

You can listen to Radio Astronomy either by visiting the installation or tuning into the online or radio broadcasts. What you will hear is the acoustic output of radio telescopes - signals converted to sound waves using software created by New Zealanders **Adam Hyde** and **Honor Harger** of *radioqulia*.

On any given occasion, visitors can expect to hear the fluctuating sounds of radiation from the Sun, activity from far-off pulsars or other astronomical phenomena such as the planet Jupiter and its interaction with its moons - a most interesting soundscape because of the vast electro-magnetic storms in the region.

Many of the sounds emitted by the celestial bodies are fascinating from both an aesthetic and conceptual perspec-

tive, prompting comparisons with avant-garde music and electronic sound art. They are sounds that truly broaden the horizon, showing that space, which many think of as silent, is in fact a rich acoustic environment full of beautiful sounds and ear-splitting noise, as well as information about the past and present, near and far.

The Radio Astronomy installation is a literal interpretation of the term "radio astronomy". Thinking of telescopes as radio receivers and planets as radio stations constantly transmitting information about themselves, *radioqulia* are expanding the concept of radio and provoking thoughts about the incredible possibilities of the almost "magical" communication media, radio waves.

radioqulia was founded by Adam Hyde and Honor Harger

in 1998. Since then they have been working with hybridizing radio and the internet, and exploring alternative ways to use their carrier mediums for broadcasting.

radioqulia are collaborating with the Windward Community College Radio Observatory in Hawaii, USA, NASA's Radio Jove network, the Ventspils International Radio Astronomy Centre in Latvia and the cultural centre RIXC from Riga, Latvia. The research phase of Radio Astronomy is supported by the Daniel Langlois Foundation.

→ www.radio-astronomy.net

MARIA CANDIA





LIGHT RAIN

Light Rain is a fusion of two works, **Rebecca Cummins' *The Rainbow Machine*** (1998) and **Paul DeMarinis' *RainDance*** (1998), that explore the acoustic and optical phenomenal properties of water droplets.

In *Light Rain* a stream of water falling from a faucet, though it looks continuous, is actually a series of distinct droplets falling at regular intervals. Sound vibrations can influence the structure of the stream, producing distinct visual patterns. What is more amazing is that these patterns preserve aspects of the sound signal itself, such that when the drops fall on a resonating surface recognizable melodies are produced.

Like its predecessor *RainDance*, *Light Rain* uses this phenomenon to play musical melodies on spectators' umbrellas.

The rainbow has been the subject of potent legends on every continent, and the inspiration for fundamental studies in optics. The spectra of the rainbow are virtual images caused by the refraction of light in water droplets at an angle between 40–42 degrees measured from the viewer's eye; move and it moves with you. With early morning and late afternoon light, the rainbows appear high in the sky; at mid-day, circular spectra form on the ground.

In this literally "immersive" installation you can let the sunlight fall on your back and follow your shadow into the rainbow, or intercept the water streams with your umbrella to initiate surprising sound effects

Light Rain is part of the ISEA2004 exhibition in the Museum of Contemporary Art Kiasma.



EVERYBODY WANTS TO BE SOMEBODY!

fluid is a multi-user computer game about identities. You can discover your identity, change your identity, steal or borrow another person's identity, destroy identities or create new ones from scratch.

Do cities have identities as well? **Mathias Fuchs** and **Sylvia Eckermann**, developers of *fluidID* believe that cities have fluid identities. They transform **Gilles Deleuze's** question "what is the identity of a particular city, a person, a face?" into an artistic context, which is a gaming context as well. As users, participants are able to

explore the changing identities of Tallinn, Helsinki and other cities through a virtual cityscape.

What is an identity? It is the idea that single parts belong together. It is the idea that your past, your present and your future all belong to one single owner, called: YOU. Of course this is an illusion. You are not the person you used to be. You differ from what you were yesterday. You with the passing of every second.

The *fluid* game puts you into a terrain of identities where

you start as a perfect nobody. You have no face, no name, no clothes, no sex, not a single thing to differentiate you from other players.

So now's your chance! Everyone's created equal – try to be someone!

fluid is part of the ISEA2004 exhibition in the Museum of Contemporary Art Kiasma.

RELEASE THE SILENCE

Do you need a break from the daily mobile routine? Surround yourself with soothing space. Simply press your pocket-sized BuBL device to release a bubble of silence and evaporate all phone signals up to three meters around. Inside your personal BuBL space, you'll feel pleasantly isolated, even in a crowded place.

Dutch artists Taco Stolk and Arthur Elsenaar are seriously irritated by the use of mobile phones in public areas. They are really not interested in overhearing your argument with your boyfriend or listening to your irritating ringing tone. In order to protect themselves from this unwanted interference in their private domain, they invented the BuBL Space.

The BuBL Space project has raised interesting questions about the fragile balance between our individual, private domain - including the freedom to act the way want - and public interests: apparently we cannot even decide what enters or does not enter our private space.

BuBL Space is part of the ISEA2004 exhibition in the Museum of Contemporary Art Kiasma.

ZONA DE RECREO

Diego Dias' interactive installation *Zona de Recreo* is based on the classic children's game known as "Balancing". The installation consists of an interactive multi-user interface system that controls a 3D world in real-time.

Dias' work speaks about the abandonment of urban playground areas as places for entertainment and social interplay for young people and children, in favour of virtual spaces for social relations: network games and chat rooms.



MOBILE CONTENT & URBAN SURGERY

ISEA2004 HELSINKI WORKSHOPS AND RESIDENCIES

A series of workshops and residencies have been developed to ensure sustainability and provide opportunities for longer term exchange and a deeper engagement with communities in Helsinki, Tallinn and across the Nordic and Baltic regions.

Gustaff H. Iskandar, Pumpung Wratmoko, R.E. Hartanto and Wahyu Sulasmoro from the Bandung Center for New Media Arts in Indonesia will develop *Bandung - Helsinki: City Surgery* whilst they are undertaking a six-week residency with HIAP (Helsinki International Artists Programme). *City Surgery* is a series of research studies about media and cities. The city is observed as a series of complex structures. City spaces, not merely building blocks but also crowded with noises and activities, have forced us to apply strategic improvisation as a method of survival.

Workshops will also be held with young people in Helsinki and Tallinn, providing access programmes and reaching out to the next generation of media makers. The artists group **Fælles Grønt Byrum** from Co-

penhagen will run workshops with children in the **Kontupiste** community centre in Helsinki, using mobile and SMS technologies to explore the ideas of young people who have grown up with these technologies.

Marcus Neustetter from the Trinity Sessions in Johannesburg, South Africa will also be working with young people at Kontupiste, combining low and high tech, as well as old and new media in a workshop titled *Playing Creative Games With Technology*. **Youngmi Kim** from Korea will even run workshops on the ferry for children travelling with their parents on the cruise.

What does your mobile do for you? - a workshop by the **phone-book Limited** - provides an opportunity to discover how simple it is to make your own wireless internet sites and

other mobile phone content. Examples of how new generations use technology to express their creativity will be presented in and around Helsinki.

The Nordic Cultural Fund has provided support for touring workshops in Norway, Denmark and Sweden. **Sabine Seymour**, the Wearable Experience International Programming Committee member, will be working with **Artnode** in Copenhagen, for example, on a workshop that is intended as a starting point for networking artists interested in RFID and related technologies. The workshop will be conceptually focussed on investigating what technologies are available, developing prototypes and providing a platform for ongoing exchange.

AMANDA MCDONALD CROWLEY

“Examples of how new generations use technology to express their creativity will be presented in and around Helsinki.”

HEL ARTISTS & SPEAKERS (CONTINUED)

Kuljuntausta (FI), Sami Laakso (FI), Mari Laaniste (EE), Valentin Lacambre (FR), Unto Laine (FI), Nick Lambert (GB), Karen lancel (NL/NL), Leevi Lehto (FI), sophea lerner (FI), Katherine Liberovskaya (CA), San Yen Liew (NZ), Tiltan Linden (DE), Mikko Lindholm (FI), Tomas Linell (SE), Kristian Lukic (CE), Hermen Maat (NL), nathalie magnan (FR), ranjit makkuni (IN), Tuters Marc (CA), Marie Markman (DK), Nathan Martin (US), Nicole Martin (DE), Ahasiw Maskegon-Iskwew (CA), Catherine Mason (GB), Michael Mateas (US), Armin Medosch (AT/UK), Masanori MIZUNO (JP), Nick Montfort (US), Lisa Moren (US), Kiyofumi MOTOYAMA (JP), Gunalan Nadarajan (SG), Peter Sandor Nagy (HU/ES), Monica Narula (IN), Iliyana Nedkova (BG/UK), norie neumark (AU), Marcus Neustetter (ZA), Phill Niblock (US), Anne Nigten (NL), Henrik Niinimäki (FI), Thomas Noesler (DE), Björn Norberg (SE), Karri Ojanen (FI), Pauline Oliveros (US), Marisa Olson (US), Markus Ort (CH/DE), Ed Osborn (DE/US), Maciej Ozog (PL/PL), Susanna Paasonen (FI), Scott Pagano (US), Mark Palmer (UK), Aris Papatheodorou (FR), Lotta Partanen (FI), Andrew Pateron (FI/GB), Christiane Paul (US), Ola Pehrson (SE), Marko Peljhan (SI), Teijo Pellinen (FI), Riikka Pelo (FI), Simon Penny (AU/US), Ken Perlin (US), Paul Phillips (UK), Bundith Phunsombattert (TH), Kathleen Pirrie Adams (CA), Fee Plumley (UK), Osetya Polat (TR), Anita Pozna (HU), Julian Priest (UK), Miller Puckette (US), Mika Raento (FI), Amanda Ramos (US/CA), Mette Ramstadt Thomsen (AT), Roger Reynolds (US), Axel Roch (GB), Nis Rømer (DK), Soh Yeong Roh (KR), Stephanie Rothenberg (US), Teri Rueb (US), Nis Rømer (DK), Warren Sack (US), Robert Sakrowski (DE), Mikael Scherdin (SE), Trebor Scholz (US), karla Schuch Brunet (ES), Renn Scott (CA), Bill Seaman (US), Shudhabrata Sengupta (IN), Leslie Sharpe (US/CA), Jeffrey Shaw (AU), Mehmet Sinan (TR/US), Debra Singer (US), Diana Slatery (US), Joel Slayton (US), Rasa Smite (LV), Keir Smith (AU), Adam Somlai-Fischer (HU/SE), Lucia Sommer (US), Olivier Sorrentino (UK), Yvonne Spielmann (DE), Robert Steijn (NL), Sven Sterken (BE), Gary Stewart (UK), Taco Stolk (NL), Mirjam Struppek (DE), Wahyu Sulasmoro (ID), Tomaz Sustar (HU), Yoshihisa Suzuki (jp), Heidi Tikka (FI), Carey Toane (CA/FI), Georg Tremmel (UK), Mark Tribe (US), Carla van Beers (NL), Sami van Ingen (FI), Yael Eylat Van-Essen (IL), Antoine Verhaverbeke (FI), Stephen Vitiello (US), Ermina Visnic; (HR), Frans Vogelhaar (NL), Jill Walker (AU/NO), Fannuel Wallah (ZW), Noah Wardrip-Fruin (US), Laetitia Wilson (US), Pumpung Wratmoko (ID), Guan Hong Yeoh (NZ), Pei Xiang (US)

GIGANTIC VJ INVASION

SUSPENSION, ALGORITHMS AND CUT-UPS ON THE FLOW SCREEN

As part of the Helsinki club programme, ISEA2004 will team up with the NuSpirit Helsinki collective and their minifestival FLOW04. The 2-day dive into urban music ranging from Jazzanova to Ty will also host a 40 m2 jumbo screen, onto which ISEA2004 will beam its own flow of visuals.

ISEA2004 will stir the FLOW screen with image shakers such as Matthew Biederman aka DelRay (US) and Olivier Sorrentino aka VJ Anyone (UK). Maneuvering from new media to cinema, from live art to collaborations with top djs (Ken Ishii, Carl Craig, Jocelyn Brown, Darren Emerson), these artists will explore the gigantic screen with solid state of the art techniques.

For ISEA 2004, VJ Anyone will deliver a special pre-launch version of *The Suspension of Displeasure*, a 60-minute video projection concept focused on hedonism. *The Suspension of Displeasure* aims to provide an environment free of pain and alienation, from calm and soothing visual patterns to beat shifting color fields and complex figurative layers.

In addition, live cameras will provide additional video sources, filming specific areas of the room, where members of the audience can step in a spotlight and be seen onscreen, this way engaging in a visual dialogue with the visuals, or simply indulging in narcissistic delight, looking at their larger than life image evolving amongst the video projections.

Anyone himself has been part of many new media festivals, and is the promoter of *VETO* - a series of VJ battles based in Turnmills, London, curator of *VJ CULTURE* screenings for VJ productions at London's ICA and columnist for DJ Magazine.

DelRay explores themes of "cut-up" electronic image delivery, media saturation and data systems. For FLOW, DelRay will create his algorithmic image processing in interaction with the stream of visual stimuli and street art taking place at the club venue. DelRay will be coming to Helsinki with the Projekt Atol and the rx:tx crew. He is also a regular VJ guest at the Betalounge, Club Six and the Rx and Luggagestore galleries in San Francisco.

FLOW04 Sat 21 Aug, 1-7 pm, VR Makasiinit. Free admission. For club programme, see → www.flowfestival.com.



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Residency, touring and other associated programme Tallinn: looming.org, kunst.ee, Share Joy Helsinki; HIAP (Helsinki International Artists Programme); Finnish National Board of Education; PixelACHE festival; Helsinki Festival; The Finnish Museum of Photography; Flow04, Nuspirit Helsinki; Academy of Fine Arts; Kontupiste; Viikki Teacher Training School. Mariehamn: The Municipality of Mariehamn. Stockholm: Fylkingen; CRAC (Creative Room for Art and Computing). Riga: Centre for New Media Culture, RIXC. Bergen: BEK, Bergen Center for Electronic Arts. Copenhagen: Danish Artnode Foundation. Montréal: MUTEK.

ISEA2004 is also supported by Arts Council of England, Centre Culturel Français. Tallinn: IM Arvutid; City of Tallinn; Forum Cinemas; Viru Centre; Club BonBon; Estonian Academy of Music; MESS; HULA. Helsinki: The Finnish Institute in London; Finnish Swedish Cultural Fund; Swedish Finnish Foundation; Goethe-Institut Helsinki; Austrian Embassy in Finland; Canadian Embassy in Finland; Ministry of Culture of the Republic of Slovenia, the City council for Culture of the City of Ljubljana, Mobitel d.d. Ljubljana Finland's Embassy,

M-CULT CENTRE FOR NEW MEDIA CULTURE

ISEA2004 main organiser m-cult is a Helsinki-based research, development and production centre for new media culture founded in 2000. Aiming at sustainable development of practices and policies of new media culture, m-cult works to create productive and critical, multidisciplinary encounters between actors in culture, technology and society.

m-cult's research-driven activities focus on social and cultural innovations in urban, wireless and community media, and on developing information infrastructures, participatory cross-media and open source tools.

m-cult has been active in policy and competence development in the Finnish, Nordic and international fields of new media culture. The centre maintains databases, disseminates information and organises international events relating to new media arts, culture and research.

→ www.m-cult.org

→ www.m-cult.net

INTER-SOCIETY WELCOMES THE 12TH EDITION OF ISEA

The Inter-Society for the Electronic Arts (ISEA) welcomes the 12th edition of the ISEA symposium and is proud to celebrate ISEA2004 on the tenth anniversary of the first Scandinavian ISEA event.

ISEA is an international nonprofit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and emerging technologies.

The Inter-Society coordinates the continuing occurrence of the ISEA Symposia, considered by many to be the most significant international 'academic' conference and showcase of electronic art in the world. Each issue is presented in a different location around the globe. ISEA also publishes a newsletter, hosts an online archive and exchange environment and co-sponsors events.

ISEA has previously taken place in Utrecht, Groningen, Sydney, Minneapolis, Helsinki, Montreal, Rotterdam, Chicago, Liverpool-Manchester, Paris and Nagoya. The 13th edition, ISEA2006, will take place in San Jose, California, USA in August 2006. Steve Dietz, former Curator of New Media at the Walker Art Center in Minneapolis, will act as ISEA2006 Symposium Director.

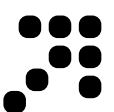
The ISEA Board and Angela Plohman, Coordinating Director, look forward to meeting you all at ISEA2004.

NINA CZEGLEDY

Chair, ISEA

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→ <http://www.isea-web.org>



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Open Source and software as culture

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→ <http://www.isea2004.net/goodgame>

ANAT
AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY

Level 1, 84 Hindley Street
Adelaide 5000
South Australia

email: anat@anat.org.au
phone: +61 8 8231 9037
www.anat.org.au

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Mute magazine – *Culture and Politics after the Net*
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the finnish art review

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 1/2004 Double Issue

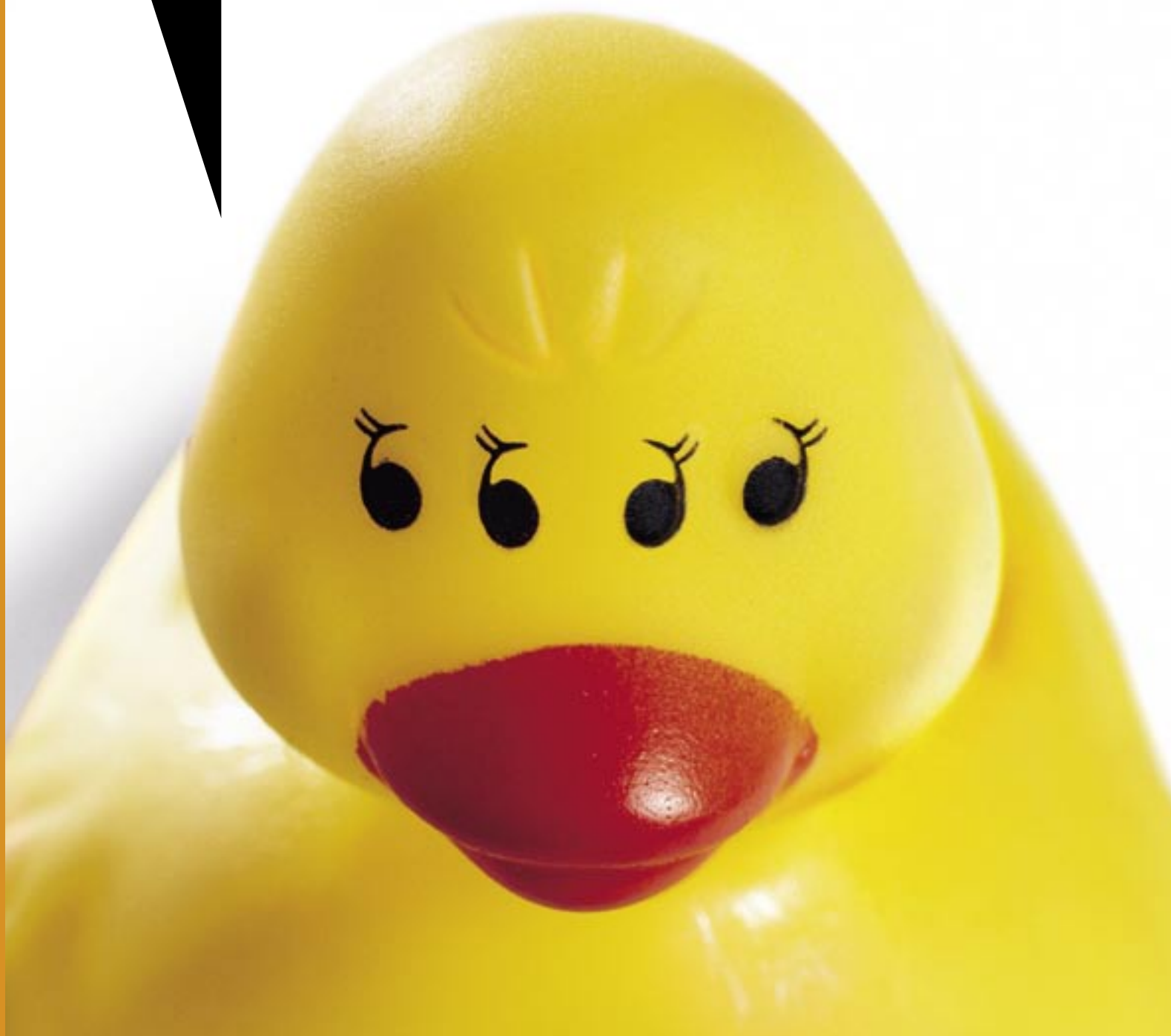
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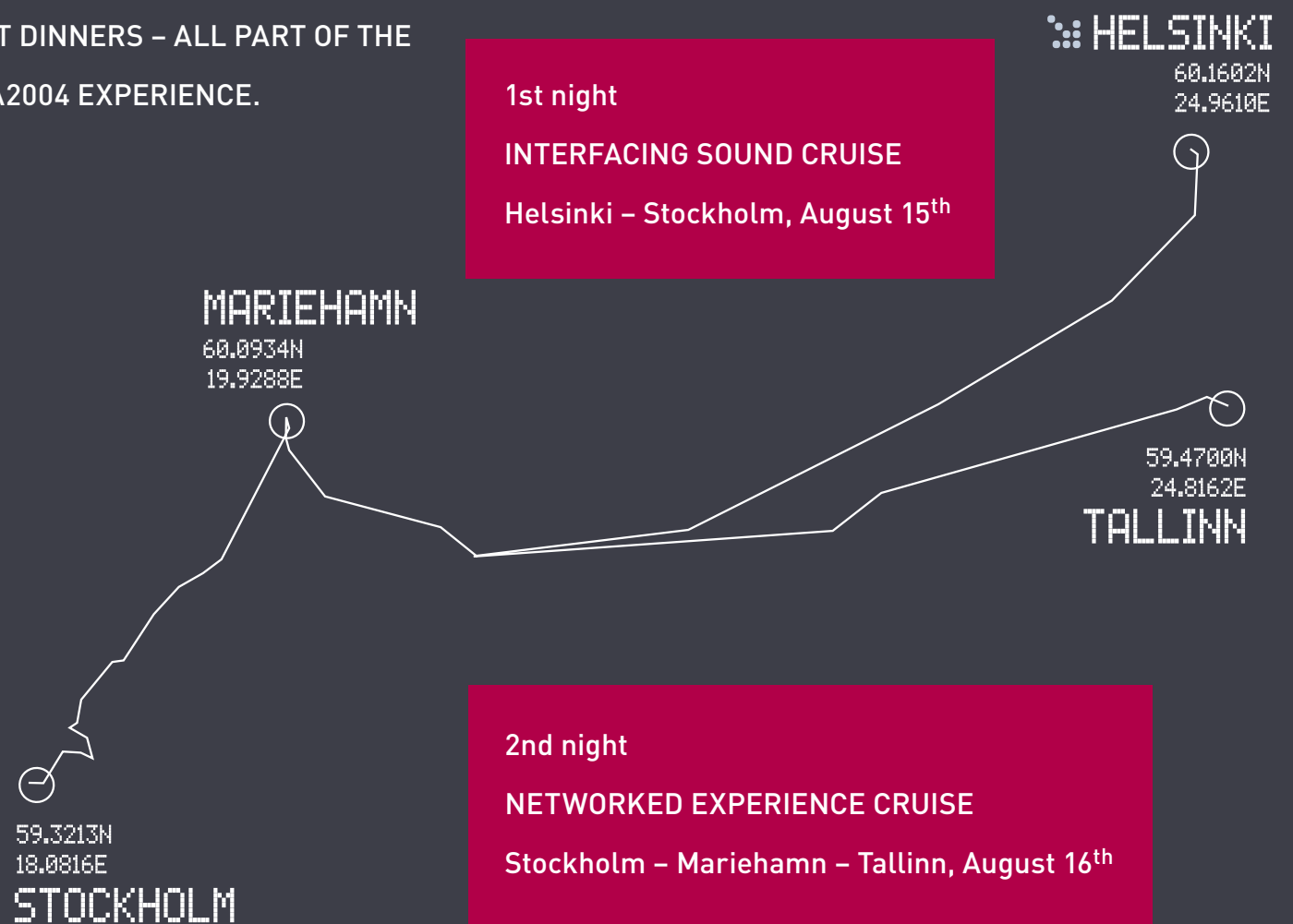


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