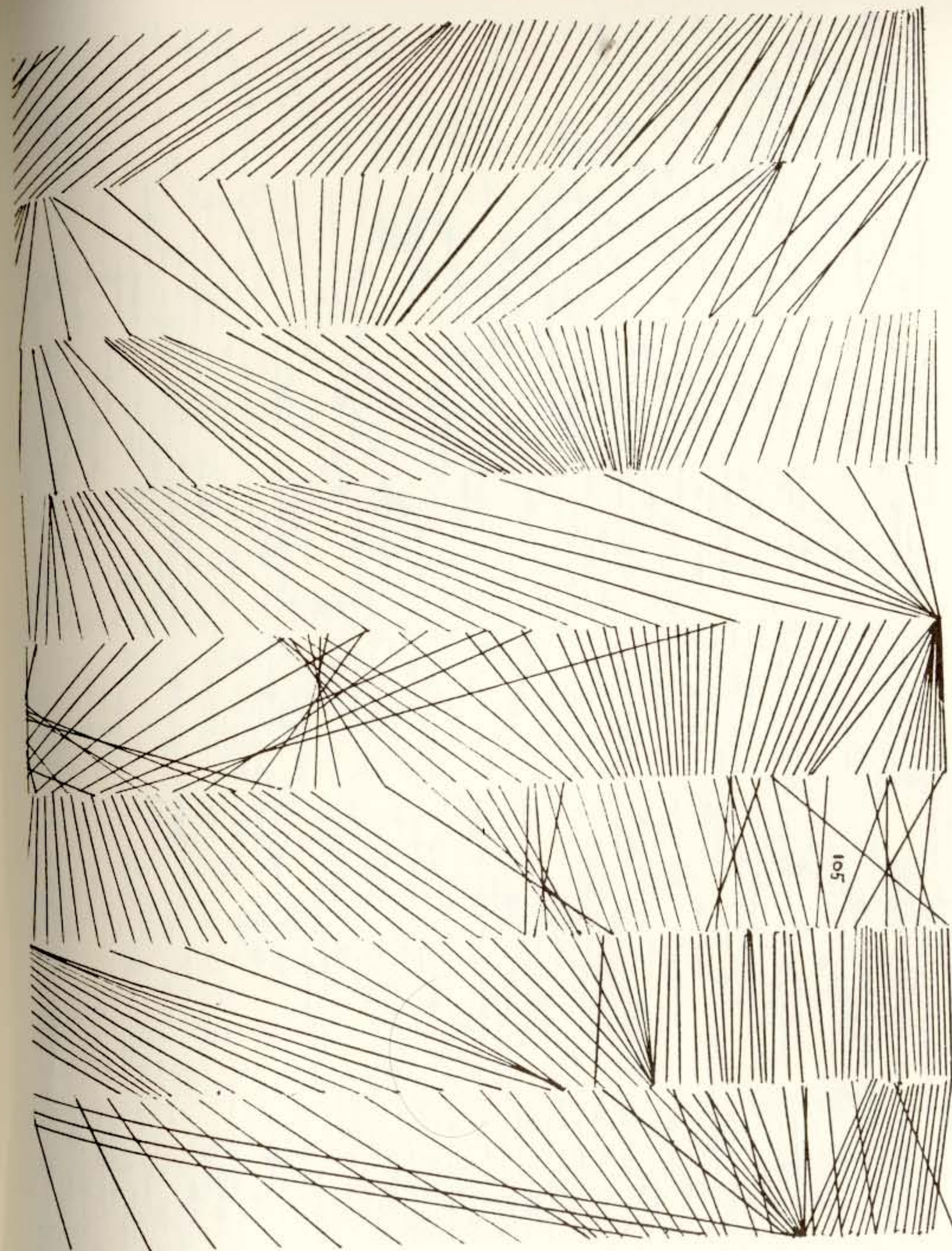
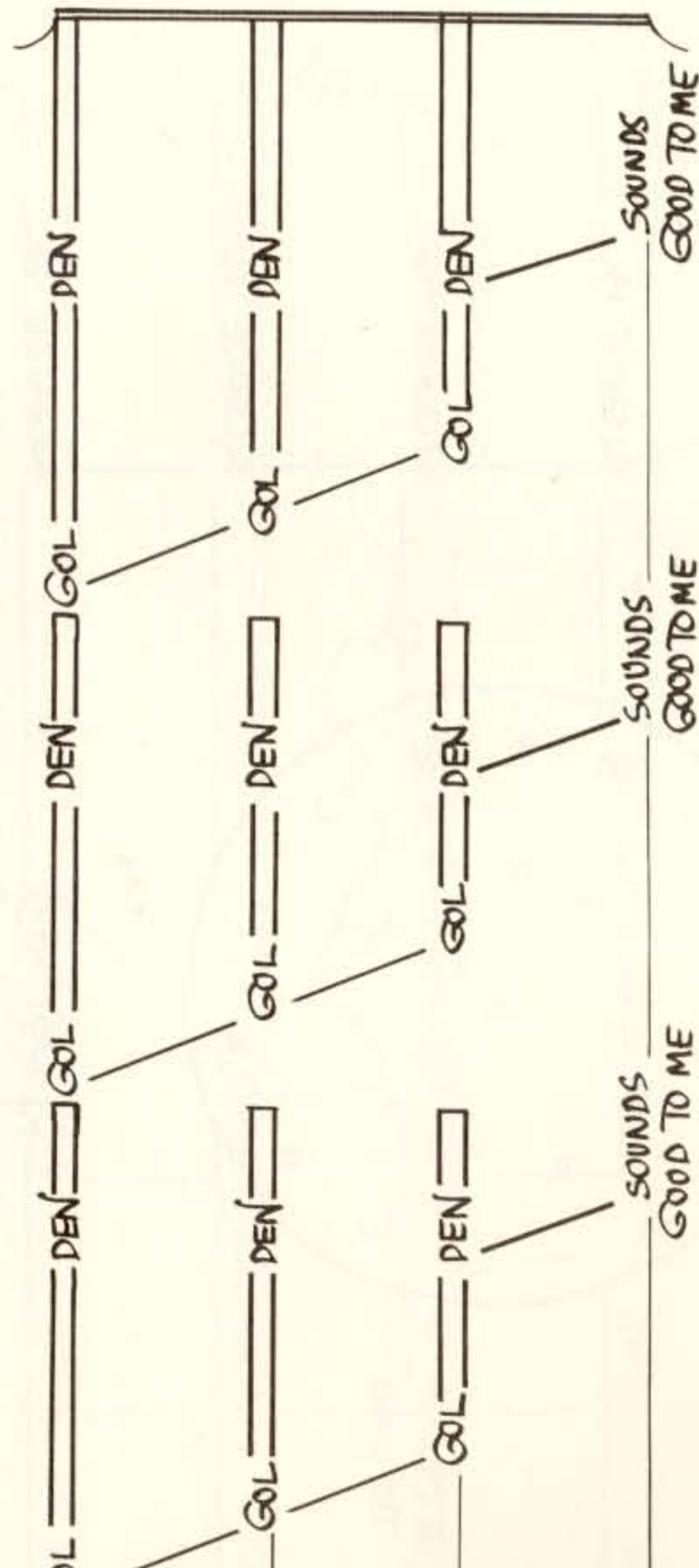


Using any Media Interpret this script for "performance"



by Aaron Marcus in
Kostelanetz, Richard. Scenarios: Scripts to Perform.
Brooklyn, NY: AsKostelanetz, Richard. Scenarios:

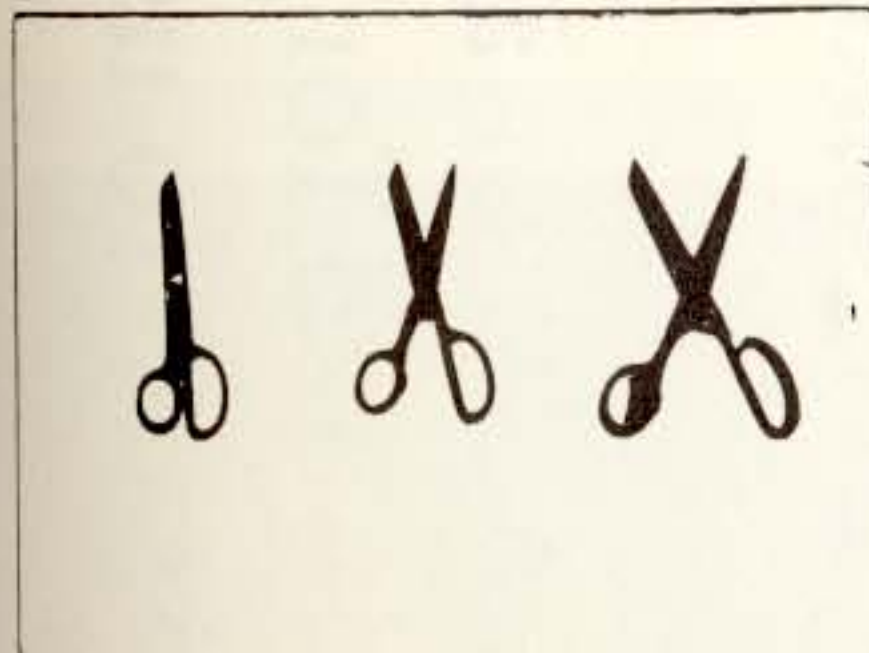
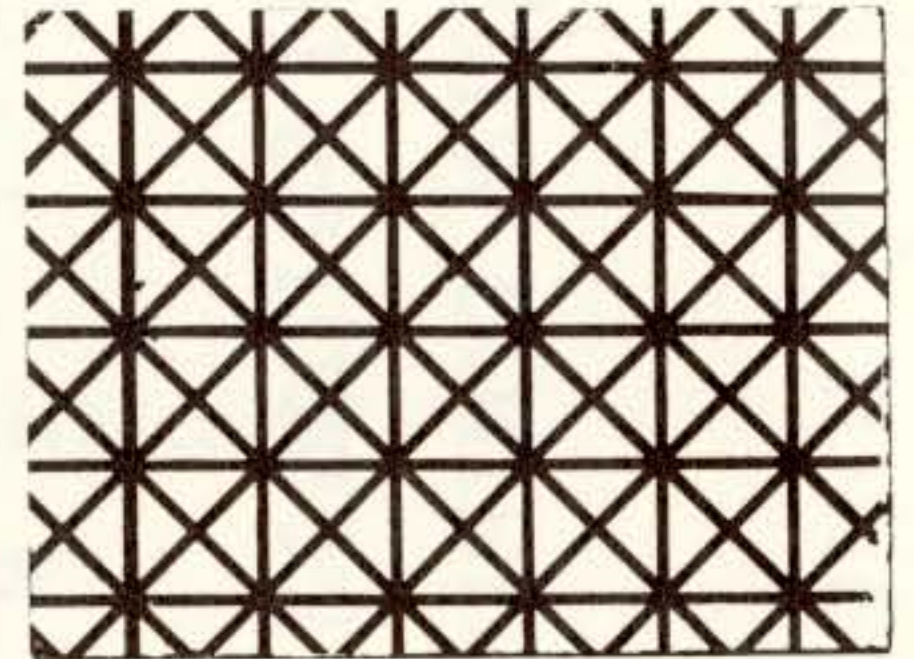
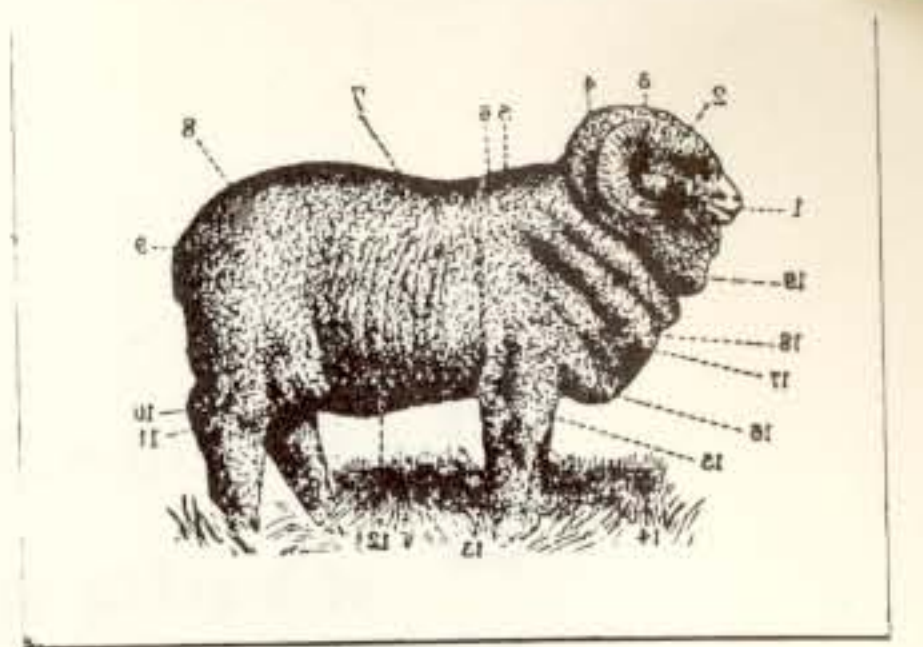
UNITS SUNG IN HARMONY; SUSTAINED



R Murray Scholey
Monteagle Valley, March 7-15/79

—200—

four performers assemble instruments and sound making objects. Each performer has a pack of these cards with which he is familiar. He has decided before hand what to do with each card. (Each card is given approximately three minutes of performance). The pack is projected on a wall or screen so that the images are very large. The performance is eighteen minutes. The cards are shuffled by each performer at the beginning.



Blue Lam

Four performers assemble instruments and sound making objects. Each performer has a pack of these cards with which he is familiar. He has decided before hand what to do with each card. (Each card is given approximately three minutes of performance). The pack is projected on a wall or screen so that the images are very large. The performance is eighteen minutes. The cards are shuffled by each performer at the beginning.

Alison Knowles 1966

ALISON KNOWLES

in Scenarios ed. by Richard Kostelanetz

Shuffling piece, 1960

Listen to the people walking on the floor above you.

BOX 1.3 SOME KEY FEATURES OF AVANT-GARDE ART

- Being against the autonomous status of art in bourgeois society: art should not be a sanctuary separate from the everyday business of politics and economics and should not offer any illusion of wholesomeness, ideal beauty, redemption, contemplation and edification.
- Favouring a merging of art and life: instead of being restricted to operating within the established cultural institutions, art should engage with a new life praxis and organize everyday existence according to creative principles.
- Negotiating a position between the paradoxes of art and anti-art, autonomy and intervention. There exists a double bind between revolt against art and a creative engagement with it, between establishing a critical distance from society and overcoming the artist's detachment from society.
- Changing the established cultural and political order by means of shock, provocation, disturbance, intervention etc., calling into question the habitual communication structures and discourses, and rejecting aesthetic canons, conventions and precepts.
- A crisis of language: questioning the referential and communicative functions of art and revealing verbal and visual language to be a construction or artifice determined by social context and artistic intention. Form reflects on itself, its codes, referential status and signifying power.
- A crisis of representation: artists opposing the concept of art as a mirror held up to nature and the organic and closed concept of art. 'An object has not one absolute form – it has many; it has as many as there are planes in the region of perception.'⁵⁵ New techniques of fragmentation, collage and montage; multi-focal perspective, simultaneity, discontinuity; juxtaposition of material; disjointed discourses rather than linear renderings.
- Self-reflexivity: the work of art is not a mimetic copy of an objective reality but an expression of the artist's consciousness of that reality. These mental filters are foregrounded in the portrayal and enhance the audience's awareness of the artificiality of the construction.
- A crisis of individuality: disintegration of the organic, coherent, integrated subject (Rimbaud's 'Je est un autre'⁵⁶). Not only reality has lost its coherent structure, but also the observ-

ing subject. Perception is a stream of experiences and sensations. There is an emphasis on subjectivity in the production and reception process, placing the spectators at the centre of the work and forcing them to take an active role in the aesthetic experience.

- The audience as co-producer: instead of existing in splendid isolation from the work of art and taking an objective, distanced stance towards its presentation, the spectator has to re-synthesize the fragmented reality exhibited in the artwork through an active engagement with its form and content.
- New Utopianism. A futurist refashioning of the world on a changed basis. Constructivist ideas of a human and industrial future. A positive attitude towards the liberating potential of technology. The machine as a metaphor of creativity and progress.

BOX 4.3: SOME KEY CHARACTERISTICS OF FLUXUS

- Fluxus is opposed to the illusionistic character of conventional art, the metaphysical underpinnings of abstract art, the subjectivity of Expressionism.
- Fluxus locates art in the concrete, lived world and fosters an active, creative engagement with everyday existence. It aspires to an utmost realism (anti-art or non-art), and because of its simplicity and minimalism stands in contrast to the time-consuming and material-intensive Happenings.
- It opens up the mind to an appreciation of reality through its enactment, participates in the flux of life without following predetermined goals, and explores the nature of existence by treating all experiences as having essentially the same value.
- Fluxus art is produced without emotional involvement and the intervention of the conscious mind, and demands from the performer an attitude of uninvolved detachment.
- The Fluxus artist embraces reality with an open, unprejudiced mind and experiences it as situationally determined. Improvisation is a key trait of creativity.
- Fluxus seeks to destroy the élitism and exclusiveness of High Art and aims at a democratization of the production and consumption of art. It opposes the concept of the artist as a separate category from the rest of the population. Everybody is an artist.
- Fluxus dismantles the ego of the artist and the ideology of the artist as genius. The use of chance methods reduces the author's influence on form and content and allows the work of art to make itself (automorphism).
- Fluxus pieces are simple, natural, unpretentious and easy to produce. They do not require training, skills or theatrical experience. The scores are short and describe straightforward tasks, which just about anyone, especially non-artists and ordinary people, can perform. They debunk the occidental mania of perfection. Personal variations are idiosyncratic accidentals that do not interfere with the substantive intentions of a script.
- Fluxus pieces are ephemeral and can only be experienced in the here and now. They are not made for posterity; there is no

commercial intention behind them and they play no role on the official art market and in the theatre industry.

- Fluxus art is humorous and playful, uses gags, jokes, irony and elements of satire. It ridicules academic art and cultural traditions and allows the performer to have a pleasurable time while standing on stage.
- Fluxus art can take a provocative stance designed to shock and outrage. Anarchical destructiveness (e.g. smashing a violin or sawing a piano to pieces) is a tactical strategy to undermine expectations, but also to suggest alternatives to the pompous, all-hallowed status quo of art.
- As there is no distinction between art and life, the conventional boundaries between different arts are untenable.
- Fluxus performances compel spectators and performers to confront their attitude towards reality, redirect their attention to the multifaceted aspects of quotidian life, and revise their modes of perception. This is to produce new patterns of behaviour and alternative social practices.
- On a practical level, Fluxus performances do not rely on a complex technical apparatus. Props are minimal and can be carried from one performance to the next, or can be acquired at minimal cost at the venue. The only exceptions are musical compositions that require specific instruments.
- The cost of organizing a Fluxus performance is minimal. Concerts can be given in any hall that is available at no cost or at a minimal rent. Participants do not receive any remuneration and usually have to pay for their own incidental expenses such as transport and accommodation.

Stockhausen at the WDR Studio for Electronic Music, and became involved with Mary Bauermeister's Studio. Like many of the artists of this circle, Paik was deeply impressed by the first major Dada exhibition held after the war (5 September to 19 October 1958, Düsseldorf Kunsthalle) and started to give performances in a similar vein.⁸⁷ In 1961, he met George Maciunas and became a key member of the European Fluxus group. In the following years his main interest shifted towards electronic media and he would have given up performing altogether had he not met Charlotte

enacted male-defined notions of idealized beauty; she communicated her works (e.g. her 'surgical performances') by means of video. The rise of digital media in the 1990s caused Body Artists such as Stelarc, who previously had performed spectacular body suspensions in galleries and outdoor venues, to execute their works in cyberspace. The dematerialized but not at all disembodied human being became (and still is) a major topic of debate in books and journals dedicated to the new electronic culture, which I shall discuss below in Chapter 6.

In view of the wide range of artistic trends summarized above, it is understandable that there never existed a uniform and homogeneous Body Art movement, but only a multifaceted conglomeration of artists with widely diverging aims and strategies. They never set up any organizational ties, issued any group manifestos, or appeared in public as a group (unless they were brought together by the curator of an exhibition or festival). Nevertheless, one can discern certain themes and approaches that were shared by many of them, as listed in Box 5.1.

BOX 5.1: SOME COMMON THEMES AND APPROACHES IN BODY ART

- Emphasis on the body's materiality, physicality, vitality, sensuality.
- Use of the body not as a medium to represent stories or fictitious characters, but to reveal the artist in the first person, as a physical-mental being.
- Focus on visceral experiences that are relayed to the audience in a manner that makes its members accomplices rather than distanced observers.
- Essentialist concerns with the body as a vessel of authenticity, truth, identity and selfhood.
- Deconstruction of the body as a site of social inscription.
- Feminist concerns with representations of the gendered body.
- Representation of transforming experiences of great emotional intensity and physical resonance.
- Focus on autobiographical, private, intimate, secret aspects of the self, leading to revelations of hidden desires and painful memories, or to the recovery of moments of great physical pleasure.

The role of the body in the performances discussed below could be very different depending on whether the artist was male or female: 'While male body artists from this period tended to project themselves outward, *acting on other participants and audience members as if to prove their self-sufficiency as subjects*, their female colleagues tended to explore their immanence, their contingency on others.'⁷ In this chapter I have chosen artists belonging to either camp. My focus is predominantly on the 1970s and on artists working as live performers. However, as other media are also of relevance to our discussion here, I should like to refer the reader to some of the video artists discussed in Chapter 6, and to performances in cyberspace, analysed in Chapter 7.

Readers will notice that in this chapter I have given preference to work by female rather than male artists. This is not intended to deprecate the work of, say, Chris Burden, Dennis Oppenheim, or Paul McCarthy, but rather to highlight the fact that in this period some of the most important contributions were made by women artists. As it happened, Body Art was also practised by many second- and third-rate artists, whose derivative, self-indulgent and shallow creations could give the whole genre a bad name. Because Body Art, and Performance Art in general, did not demand professional skills, as required, for example, for circus acts or stand-up comedy, people could get away with a great deal of half-baked ideas and underdeveloped presentations. As Marina Abramović once scathingly remarked: 'All the bad performers became the bad painters of the early '80s. It was incredible how many bad performances there were in the '70s.'⁸

When leafing through festival programmes and collective volumes of the period, one is struck by the profusion of names that have gracefully fallen into oblivion. But also, and much in contrast to the Modernist period, one cannot fail to notice the large number of women artists. Performance Art opened up a great chance to express concerns for which theatre and the fine arts had not previously offered many opportunities. Much of this work grew out of the women's movement and served many useful functions in the cultural life of the period. But like all political art that seeks to make an immediate impact, this work tended to lose its relevance very soon after its creation. The women I have chosen for discussion in this chapter clearly formed an exception. The issues they explored had more than just short-lived significance. They engaged with profound problems in a complex, serious and extremely dedicated manner. They expanded the boundaries of theatrical expression and developed truly novel ways of addressing aspects of human life with universal significance. Audiences rarely failed to be touched by their performances, and their impact still reverberates in the mythologies later embroidered around them.

BOX 7.1 CYBERNETICS, TELEMATICS, CYBERSPACE, CYBORG, AVATAR, AND VIRTUAL REALITY**Cybernetics**

The science of automated communication in self-regulated systems (Gr. *kybernē* = steersman). In the 1950s, it became the name of a large mainframe computer and from then on it connoted the computer and its operations.

Telematics

New technologies resulting from the convergence of computers and telecommunicative systems.

Cyberspace

The storage space of data in a computer, into which the user 'enters' when 'navigating' through the information system.

Cyborg

Contraction of cyb[erneti]c org[anism], a hybrid of a human and a machine, which has been popularized in science fiction as a creature who lives in cyberspace but is indistinguishable from a human being.

Avatar

A digital alter ego in cyberspace, or assumed identity used in online chat environments. Some people use several avatars related to different aspects of their off-line personality.

Virtual Reality (VR)

A computer-generated, three-dimensional environment with the operator as an interactive agent. The human perceptual system is stimulated in a manner that creates the impression of being immersed in virtual space. Cybernetic feedback and control systems allow the user to interact with the artificially created world and to experience it as real.

Tech Square, emphasized that 'to qualify as a hack, the feat must be imbued with innovation, style and technical virtuosity'. However, this was done 'not solely to fulfil some constructive goal, but with some wild pleasure taken in mere involvement'. Successful 'hacks' led to the invention of new interactive programmes, e.g. for playing chess or solving puzzles. Subverting the 'serious' image of computers and treating these high-performance machines as if they were toys became a popular pastime in computer clubs and hacker communities.

The first commercial game that grew out of these experiments was *Spacewar* (1962).¹⁷ It took about ten years before chip prices had fallen sufficiently to introduce such games into the arcades. They were an immediate success and, from 1972 onwards, Atari produced some twelve new video games every year. In 1975, they were modified for home use on games consoles and micro computers. A simplified technology and an extended narrative framework made the games extremely popular with young audiences. By 1982, 30 million games had been sold in the USA, producing something of a saturation point in the 35 million households with children aged 6 to 16. Another upsurge of sales figures came in 1986, when Nintendo introduced a new generation of games. Within three years, 18 million of these had been sold, grossing \$3.4 billion for the Corporation.

In the 1980s, video games in their home or arcade versions formed the largest sector of the entertainment industry (see Table 7.1¹⁸), surpassing the market for pop music (worth up to \$4 billion) and for Hollywood films (\$3 billion). By 1990, twenty-five of the thirty best-selling toys in the USA were video games' hard- or software (with Nintendo cornering 80 per cent of the market), amounting to some 30 per cent in the overall volume of toy sales.¹⁹ It has been estimated that 95 per cent of all software produced for home computers fell into the genre of video games.²⁰

Although home video games were viewed on a flat television screen, they created in children's minds the feeling of getting inside the box.

Table 7.1 Annual sales figures for video game industry in the USA, 1979-97 (in US\$)

1979	1980	1981	1982	1983	1984	1985
330 million	446 million	1 billion	3 billion	2 billion	800 million	100 million
1986	1987	1988	1989	1990	1991	1992
430 million	1.1 billion	2.3 billion	3.4 billion	4 billion	3.6 billion	3.9 billion
1993	1994	1995	1996	1997		
4.2 billion	4.5 billion	4.5 billion	5.1 billion	5.6 billion		

step to

Alexandru Patatic

<http://www.ccctm.ro/artwww/apatatic/index.htm>

104

Community Conditions

The installation simultaneously explores the parallelism between the informational world (of the Internet) and aleatory environment/events generated by passing visitors, who are surveilled by video cameras.

The software's virtual sensors continuously analyse the capture window, which displays the image of immediate situations, and will construct words. Those words (resulting from the video images) will access the Internet's 'search engines'; images from the Internet which have some kind of connection with the words from these sentences will then be returned and displayed on a screen. A process of communication begins; returning other images which become, via video projection, the "events of the environment."

From

Weibel, Peter. *Netcondition: Art and Global Media : Steirischer Herbst, Graz, ZKM Center for Art and Media, Karlsruhe ; [of the Exhibitions Art and Global Media and Net Conditions 1998 - 99 ...]*. Karlsruhe: ZKM, 2001.



The resulting images



word

pg. 105 From

Weibel, Peter. *Netcondition: Art and Global Media : Steirischer Herbst, Graz, ZKM Center for Art and Media, Karlsruhe ; [of the Exhibitions Art and Global Media and Net Conditions 1998 - 99 ...]*. Karlsruhe: ZKM, 2001.

The installation works as a type of converter

event-image
communication-index
by word and URL
dictionary
Internet searching
machines
returned image
sound
image video mixer
video projection
event-image

so we can put everything in a close circuit as a self generator, looping installation.

The installation also contains two levels of perception: one represents the concrete hardware connections between the equipment and video projections of images, the other consists of the software and its working parts - images, software sensors and references to communication of the Internet. The result displays the mixture or interference between those instances.



Too many e-mails in your mailbox



The purpose of re-mail is to help people with heavy e-mail loading. They forward messages to

re-mail@writeme.com

Those messages will be answered by the public at <http://sero.org/re-mail/>

The answers will be - without asking you - sent back to the original sender. Why don't you configure your mail-account as an autoforward to

re-mail@writeme.com





re-m@il

The purpose of re-m@il is to help people with heavy e-mail loading. They forward messages to **re-mail@write.me.com**. Those messages will be answered by the public. Below is a list of unanswered e-mails.
Note: This service is almost completely anonymous!

Feel free to answer as many messages as you want. Just click a subject below.

Subject	Sender
<input type="checkbox"/> -	*@cistron.nl
<input type="checkbox"/> Free Overnight Delivery on Flowers	*@businesslink-6.net
<input type="checkbox"/> openingsuren	*@belgium.agfa.com
<input type="checkbox"/> SMAK bereiken vanuit Brussel	*@belgacom.be
<input type="checkbox"/> Rondleiding	*@Admiral.be
<input type="checkbox"/> JAARBOEK	*@artis-historia.be
<input type="checkbox"/> openingsuren	*@wolfoil.com
<input type="checkbox"/> [czook@iquest.net: (no subject)]	*@snafu.de
<input type="checkbox"/> -	*@planetinternet.be
<input type="checkbox"/> vraag naar informatie	*@planetinternet.be

search

next messages

INTRODUCTION TO NET.ART (1994-1999)

1. NET.ART AT A GLANCE

A. THE ULTIMATE MODERNISM

1. DEFINITION

A. NET.ART IS A SELF-DEFINING TERM CREATED BY A MALFUNCTIONING PIECE OF SOFTWARE, ORIGINALLY USED TO DESCRIBE AN ART AND COMMUNICATIONS ACTIVITY ON THE INTERNET.

B. NET.ARTISTS SOUGHT TO BREAK DOWN AUTONOMOUS DISCIPLINES AND OUT-MODED CLASSIFICATIONS IMPOSED UPON VARIOUS ACTIVISTS PRACTICES.

2. 0% COMPROMISE

A. BY MAINTAINING INDEPENDENCE FROM INSTITUTIONAL BUREAUCRACIES

B. BY WORKING WITHOUT MARGINALIZATION AND ACHIEVING SUBSTANTIAL AUDIENCE, COMMUNICATION, DIALOGUE AND FUN

C. BY REALIZING AND ACTUALIZING TANGIBLE WAYS OUT OF AN INHERENTLY CONSERVATIVE AND OVERLY ACADEMIC ART WORLD PROTECTIVELY SHIELDED BY RADICAL THEORIES

D. T.A.Z. (TEMPORARY AUTONOMOUS ZONE) OF THE LATE 90S: ANARCHY AND SPONTANEITY

3. REALIZATION OVER THEORIZAION

- a. THE UTOPIAN AIM OF CLOSING THE EVER WIDENING GAP BETWEEN ART AND EVERYDAY LIFE, PERHAPS, FOR THE FIRST TIME, WAS ACHIEVED AND BECAME A REAL, EVERYDAY AND EVEN ROUTINE PRACTICE.
- b. BEYOND INSTITUTIONAL CRITIQUE: WHEREBY AN ARTIST/INDIVIDUAL COULD BE EQUAL TO AND ON THE SAME LEVEL AS ANY INSTITUTION OR CORPORATION.
- c. THE PRACTICAL DEATH OF THE AUTHOR

B. SPECIFIC FEATURES OF NET-ART

1. FORMATION OF COMMUNITIES OF ARTISTS ACROSS NATIONS AND DISCIPLINES
2. INVESTMENT WITHOUT MATERIAL INTEREST
3. COLLABORATION WITHOUT CONSIDERATION OF APPROPRIATION OF IDEAS
4. PRIVILEGING COMMUNICATION OVER REPRESENTATION
5. IMMEDIACY
6. IMMATERIALITY
7. TEMPORALITY
8. PROCESS BASED ACTION
9. PLAY AND PERFORMANCE WITHOUT CONCERN OR FEAR OF HISTORICAL CONSEQUENCES. PARASITISM AS STRATEGY
 - a. MOVEMENT FROM INITIAL FEEDING GROUND OF THE NET
 - b. EXPANSION INTO REAL LIFE NETWORKED INFRASTRUCTURES
11. VANISHING BOUNDARIES BETWEEN PRIVATE AND PUBLIC
12. ALL IN ONE:
 - a. INTERNET AS A MEDIUM FOR PRODUCTION, PUBLICATION, DISTRIBUTION, PROMOTION, DIALOGUE, CONSUMPTION AND CRITIQUE
 - b. DISINTEGRATION AND MUTATION OF ARTIST, CURATOR, PENPAL, AUDIENCE, GALLERY, THEORIST, ART COLLECTOR, AND MUSEUM



2. SHORT GUIDE TO DIY NET-ART

A. PREPARING YOUR ENVIRONMENT

1. OBTAIN ACCESS TO A COMPUTER WITH THE FOLLOWING CONFIGURATION:
 - a. MACINTOSH WITH 68040 PROCESSOR OR HIGHER (OR PC WITH 486 PROCESSOR OR HIGHER)
 - b. AT LEAST 8 MB RAM
 - c. MODEM OR OTHER INTERNET CONNECTION
2. SOFTWARE REQUIREMENTS
 - a. TEXT EDITOR
 - b. IMAGE PROCESSOR
 - c. AT LEAST ONE OF THE FOLLOWING INTERNET CLIENTS: NETSCAPE, EUDORA, FETCH, ETC.
 - d. SOUND AND VIDEO EDITOR (OPTIONAL)

B. CHOSE MODE

1. CONTENT BASED
2. FORMAL
3. IRONIC
4. POETIC
5. ACTIVIST

C. CHOSE GENRE

1. SUBVERSION

2. NET AS OBJECT
 3. INTERACTION
 4. STREAMING
 5. TRAVEL LOG
 6. TELEPRESENT COLLABORATION
 7. SEARCH ENGINE
 8. SEX
 9. STORYTELLING
 10. PRANKS AND FAKE IDENTITY CONSTRUCTION
 11. INTERFACE PRODUCTION AND/OR DECONSTRUCTION
 12. ASCII ART
 13. BROWSER ART, ON-LINE SOFTWARE ART
 14. FORM ART
 15. MULTI-USER INTERACTIVE ENVIRONMENTS
 16. CUSEEME, IRC, EMAIL, ICQ, MAILING LIST ART
- D. PRODUCTION

3. WHAT YOU SHOULD KNOW

A. CURRENT STATUS

1. NET.ART IS UNDERTAKING MAJOR TRANSFORMATIONS AS A RESULT OF ITS NEWFOUND STATUS AND INSTITUTIONAL RECOGNITION.
2. THUS NET.ART IS METAMORPHOSING INTO AN AUTONOMOUS DISCIPLINE WITH ALL ITS ACCOUTREMENTS: THEORISTS, CURATORS, MUSEUM DEPARTMENTS, SPECIALISTS, AND BOARDS OF DIRECTORS.

B. MATERIALIZATION AND DEMISE

1. MOVEMENT FROM IMPERMANENCE, IMMATERIALITY AND IMMEDIACY TO MATERIALIZATION

- a. THE PRODUCTION OF OBJECTS, DISPLAY IN A GALLERY
- b. ARCHIVING AND PRESERVATION

2. INTERFACE WITH INSTITUTIONS:
THE CULTURAL LOOP

- a. WORK OUTSIDE THE INSTITUTION
- b. CLAIM THAT THE INSTITUTION IS EVIL
- c. CHALLENGE THE INSTITUTION
- d. SUBVERT THE INSTITUTION
- e. MAKE YOURSELF INTO AN INSTITUTION
- f. ATTRACT THE ATTENTION OF THE INSTITUTION
- g. RETHINK THE INSTITUTION
- h. WORK INSIDE THE INSTITUTION

3. INTERFACE WITH CORPORATIONS: UPGRADE

- a. THE DEMAND TO FOLLOW IN THE TRAIL OF CORPORATE PRODUCTION IN ORDER TO REMAIN UP-TO-DATE AND VISIBLE
- b. THE UTILIZATION OF RADICAL ARTISTIC STRATEGIES FOR PRODUCT PROMOTION

4. CRITICAL TIPS AND TRICKS FOR THE SUCCESSFUL MODERN NET.ARTIST

A. PROMOTIONAL TECHNIQUES

1. ATTEND AND PARTICIPATE IN MAJOR MEDIA ART FESTIVALS, CONFERENCES AND EXHIBITIONS.
 - a. PHYSICAL
 - b. VIRTUAL
2. DO NOT UNDER ANY CIRCUMSTANCES ADMIT TO PAYING ENTRY FEES, TRAVEL EXPENSES OR HOTEL ACCOMMODATIONS.
3. AVOID TRADITIONAL FORMS OF PUBLICITY. E.G. BUSINESS CARDS.
4. DO NOT READILY ADMIT TO ANY INSTITUTIONAL AFFILIATION.
5. CREATE AND CONTROL YOUR OWN MYTHOLOGY.
6. CONTRADICT YOURSELF PERIODICALLY IN EMAIL, ARTICLES, INTERVIEWS AND IN INFORMAL OFF-THE-RECORD CONVERSATION.

7. BE SINCERE.
 8. SHOCK.
 9. SUBVERT (SELF AND OTHERS).
 10. MAINTAIN CONSISTENCY IN IMAGE AND WORK.
- B. SUCCESS INDICATORS: UPGRADE 2
1. BANDWIDTH
 2. GIRL OR BOY FRIENDS
 3. HITS ON SEARCH ENGINES
 4. HITS ON YOUR SITES
 5. LINKS TO YOUR SITE
 6. INVITATIONS
 7. E-MAIL
 8. AIRPLANE TICKETS
 9. MONEY
5. UTOPIAN APPENDIX (AFTER NET.ART)
- A. WHEREBY INDIVIDUAL CREATIVE ACTIVITIES, RATHER THAN AFFILIATION TO ANY HYPED ART MOVEMENT BECOMES MOST VALUED.
1. LARGELY RESULTING FROM THE HORIZONTAL RATHER THAN VERTICAL DISTRIBUTION OF INFORMATION ON THE INTERNET.
 2. THUS DISALLOWING ONE DOMINANT VOICE TO RISE ABOVE MULTIPLE, SIMULTANEOUS AND DIVERSE EXPRESSIONS.
- B. THE RISE OF AN ARTISAN
1. THE FORMATION OF ORGANIZATIONS AVOIDING THE PROMOTION OF PROPER NAMES
 2. THE BYPASSING OF ART INSTITUTIONS AND THE DIRECT TARGETING OF CORPORATE PRODUCTS, MAINSTREAM MEDIA, CREATIVE SENSIBILITIES AND HEGEMONIC IDEOLOGIES
 - a. UNANNOUNCED
 - b. UNINVITED
 - c. UNEXPECTED
 3. NO LONGER NEEDING THE TERMS 'ART' OR 'POLITICS' TO LEGITIMIZE, JUSTIFY OR EXCUSE ONE'S ACTIVITIES
- C. THE INTERNET AFTER NET.ART
1. A MALL, A PORN SHOP AND A MUSEUM
 2. A USEFUL RESOURCE, TOOL, SITE AND GATHERING POINT FOR AN ARTISAN
 - a. WHO MUTATES AND TRANSFORMS AS QUICKLY AND CLEVERLY AS THAT WHICH SEEKS TO CONSUME HER
 - a. WHO DOES NOT FEAR OR ACCEPT LABELING OR UNLABELING
 - c. WHO WORKS FREELY IN COMPLETELY NEW FORMS TOGETHER WITH OLDER MORE TRADITIONAL FORMS
 - d. WHO UNDERSTANDS THE CONTINUED URGENCY OF FREE TWO-WAY AND MANY-TO-MANY COMMUNICATION OVER REPRESENTATION



Truth

Nicolas Collins

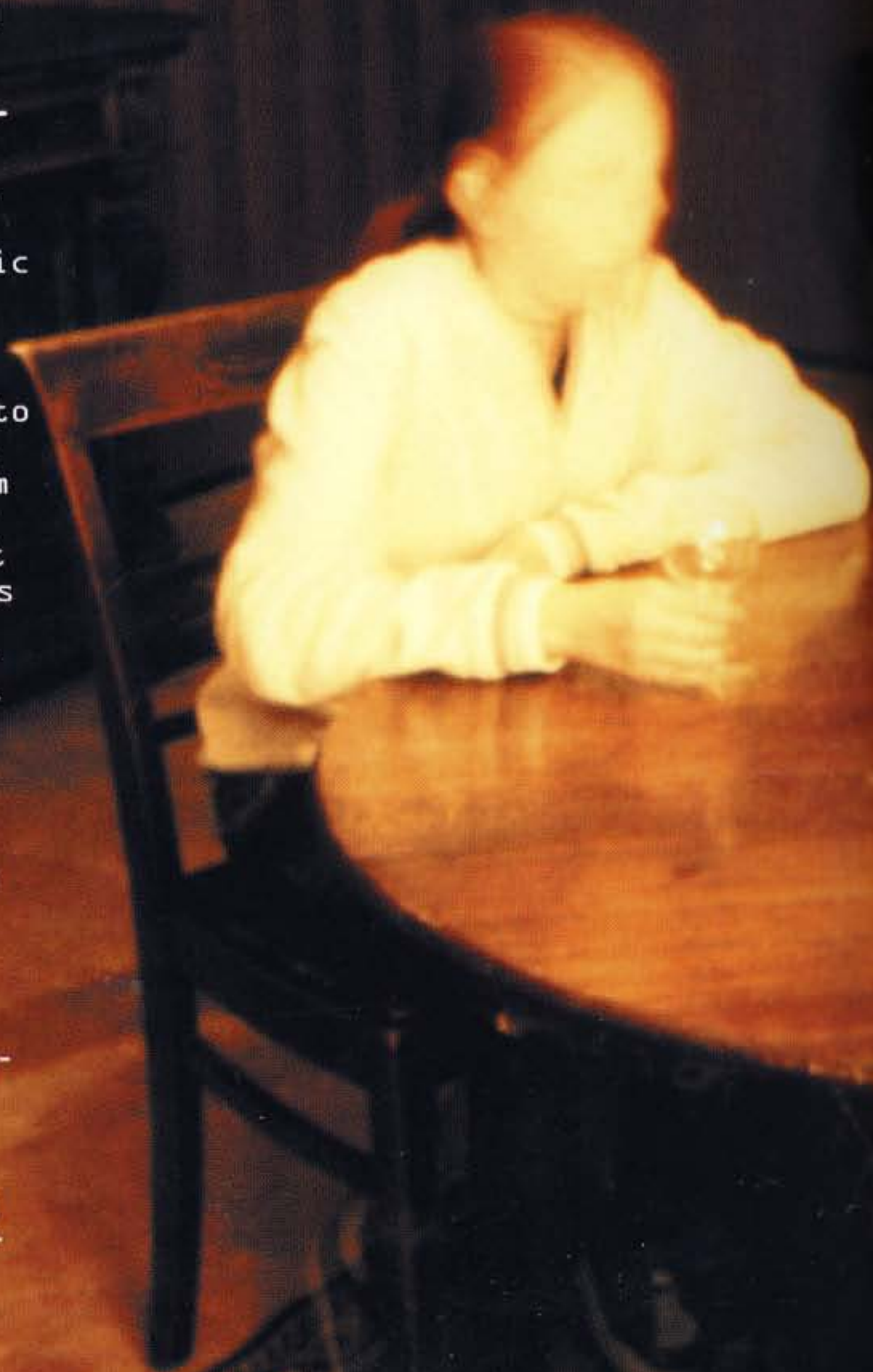
<http://fourfour.xoom.com/Nicollins.homepage.html>

246

Sound Conditions

Truth In Clouds is at one and the same time a site-specific interactive audio installation, and the set and principle mechanism for a musical performance. The piece takes its form, and its inspiration, from the 19th Century culture of seances, and the tumult of scientific and philosophical thought that surrounded it. The set's central object is a 'seance table' - a large round wooden table upon which stands an inverted wineglass. The movement of this wineglass by visitors or performers controls localized audio and visual manifestations throughout the room. From the ultra-rational perspective of our digital age it may be difficult to understand the profound connection that once existed between the science of electricity and the 'pseudo-science' of Spiritualism. As with atomic physics a generation later, early electrical discoveries - man-made lightning, telephony, telegraphy, radio - all seemed to point beyond the known physical world into one of essences, from intuitive mechanical causality into something demonstrable but nonetheless unknowable. Seances drew the interest not only of artists and theologians, but of scientists and engineers: Faraday, Wheatstone, Morse, and Tesla all attended them. They sat, grouped around a table, while spirits spoke to them, writings mysteriously appeared on table tops, wine glasses moved, or furniture tapped.

Using a combination of digital technology, traditional instruments, and familiar household objects, Truth in Clouds attempts to recreate this poignant causality, flickering between forthright and mysterious, as well as to explore the collective collaboration with invisible comrades that so



In Clouds



strangely links Spiritualism to Cyberspace (long before Ethernet there was the Aethernet...). Ideally, the work is installed in the parlor of an old house. Apart from the seance table itself, the room is filled with period furniture, musical instruments and household miscellany. The table serves as a 'Ouija-to-MIDI' converter: as the glass is moved across the table (by worldly or ghostly visitors), it is tracked by a computer, and its position controls all aspects of the sound, visuals and structure of the piece:

- Pre-recorded and sampled sound are played back through speakers hidden in the props.
- A video beam projects 'spirit writing' on the table top, which advances from word to word as the glass is moved.
- 'Spirit rappings' and Morse code transcriptions of the texts are tapped out by small solenoids hidden in the set, to create a subdued rhythmic underpinning for all other musical activities.

The first, hesitant contact with the glass triggers simple sound effects; as a participant sits and plays longer, a narrative begins to unfold in the fragments of spoken texts and in the 'spirit writings' that appear on the table. Musical accompaniment flows from the objects strewn throughout the room. The longer a visitor participates, the richer the texture becomes. The installation shuts down after the glass has been still for more than one minute: the audio matrix is muted the text fades from table, and only the sparse spirit rapping continues. The piece resumes when the glass is next touched.