



January, 1994

Volume One, Number Twelve

Beyond Fast Forward: A New Media Arts Event presents

A CALL TO ARTISTS

*Interactive Installations
That Reconcile
the New Digital Technologies
with Human Experience*

Co-Sponsored by 911 Media Arts
Center & Northwest CyberArtists

Background Information

911 Media Arts Center is Washington's only non-profit arts organization that supports artists and independent producers who use media — video, film, audio, and multimedia — as creative communication and artforms. 911's programs include year-round public screenings and live media presentations, often with guest artists from around the region and the world; workshops that teach film & video editing, grant writing, screen writing, media literacy concepts, and the full spectrum of media production; and low-cost access to information and professional-quality media production equipment that enables everyone to speak and understand the language of media through images and sound.

Northwest CyberArtists were established in 1992 with the goal of bringing artists and technologists from a variety of backgrounds together and facilitating collaborations, experimentation, and shared learning. Today, the group consists of over 250 people around the nation including many leaders in multimedia, virtual reality, professional audio, and related fields.

CyberArtist

911 Media Arts Center is re-imagining its current and future function as a broad-based community cultural/educational organization by presenting a weekend interactive event to address the artistic uses of, and the public interest issues surrounding the converging digital imaging and communications technologies. The name of this project is *Beyond Fast Forward: A New Media Arts Event*.



911 Media Arts Center will present *Beyond Fast Forward (BFF)* on September 22-25, 1994 at Seattle Center. *BFF* will be one of the first public events in the UPS. to focus on growing a new regional high-tech cultural industry that is rooted in the values of creativity, media literacy, and universal access to the new converging technologies. *The primary intent* of this event is to awaken Seattle and its leaders to the importance of access, media literacy, and support for artists and all others who want to use the tools of new media technologies for individual expression and communication. *The secondary intent* is to create a new networked infrastructure for growing Seattle's future high-tech cultural industries based on the creative uses of the converging technologies.

This high-profile event will help define the future directions of interactive multimedia in the Northwest region by connecting the following five communities:

- Artists
- Educators
- Local and state governments
- Digital media industry
- Telecommunications & entertainment industry

BFF will include winning installations from this call for artists, demonstration workshops and symposia by national leaders in the communities listed above, and evening performance/presentations by world class multi-disciplinary artists. It will also connect with the Bellevue Art Museum's opening of a new exhibition called *Chaos Never Died* that will feature the interactive multimedia works of internationally-recognized artists.

Continued on page 2

**JANUARY MEETING:
MONDAY, JANUARY 10**

**THE ART INSTITUTE
OF SEATTLE
ROOM 717/718
2323 ELLIOT AVENUE
7:30PM**

**OUR GUEST:
ROBIN REIDY
EXECUTIVE DIRECTOR
911 MEDIA ARTS
CENTER
ON 911 AND "BEYOND
FAST FORWARD"**

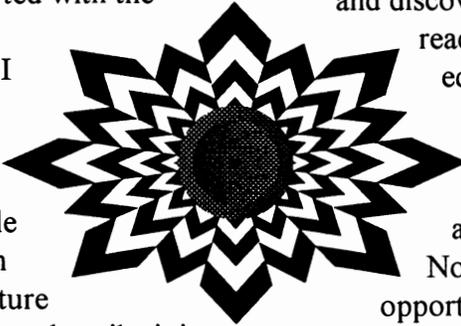
by Steve Turnidge

Stepping from Virtual to Actual

A great change is going on within our group. It really began with the *Synesthetics* show in October. It is a transformation from *talking* about technology and art to *using* it to actually do things — not in the future — but now!

When I first flirted with the idea of a local CyberArts group, I pictured discussions of technologies that were on the horizon. People learning from each other about the future that awaits us, as we describe it in the context of our individual work. Being students and gurus. Being “future shock” absorbers. Discussing places hazily foretold in the “what’s new” columns in high tech magazines.

But now we are part of a group that has a proven track record of harnessing technology at its cutting edge. We actually *do* things. We create the future that we talk about.



We impact and influence others’ lives and their opinions about the future. We can visualize positive futures *and* realize them!

This is an exciting evolution for us all. The meetings are becoming hubs for activities throughout the month. Artists who had solo shows are collaborating with each other, expanding and extending their art. Our actions have not gone unnoticed.

Representatives of 911 Media Arts Center attended and appreciated our show. We stayed in touch, and discovered they are already planning the

equivalent (but bigger and better) of a second annual *Synesthetics* show at the Seattle Center.

Now we have the major opportunity to help create and find content for *Beyond Fast Forward*. We will apply the experience gained from our own show to this project. Participating in this show allows us to focus on our main area of interest as artists — the content.

Because of our reputation as a growing “sensory technology” group, we have the opportunity to get involved at the beginning of this major event!



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Art Director

The Northwest CyberArtist is free for those who ask to be added to the mailing list. The Northwest CyberArtist is published monthly by Northwest CyberArtists. First class postage paid at Seattle, WA

Corporate Sponsorship Provided By:



Continued from page 1

BFF Call for Artists

911 Media Arts Center is collaborating with Northwest CyberArtists to produce interactive installations. Over 15,000 square feet of space in 2 separate buildings (Pavilion and Center House) has been allocated to interactive installations, including the central performance area of Center House. Gallery space will be parti-

tioned into zones based on general themes that emerge from this call, such as family, education, diversity, community, work, home, etc.

Guidelines for Artists' Interactive Installations

The theme for *BFF* is artists' central role in the creative convergence of digital media with communications technology. Artists should relate this

convergence to human experience through the central concepts and strategies of their installation. Here are the characteristics of a winning proposal:

- Artworks based on process rather than product or objects are encouraged;
- Artworks should be provocative, engaging, and designed

Continued on page 3

for a constant flow of participants;

- Artworks should support multiple participants. Interaction between participants and/or the spaces at the Center (or beyond) is encouraged. Because communications technology bridges physical spaces, works need not be in a single physical location;
- Artworks need not incorporate the absolute leading edge of technology — touch-tone phones, chroma-keyed blue screens, primitive cameras, keyboards, and computers can be used;
- Multi-modal sensory experiences are encouraged — we want people to be **immersed** in an experience.

The Spaces

Available installation spaces range from large open exhibition areas with some windows and high ceilings to traditional conference-style meeting rooms with carpeting and windows. However, at this preliminary stage, we are more interested in innovative concepts and awesome ideas, not specific space dimensions (which is why we are being so vague here).

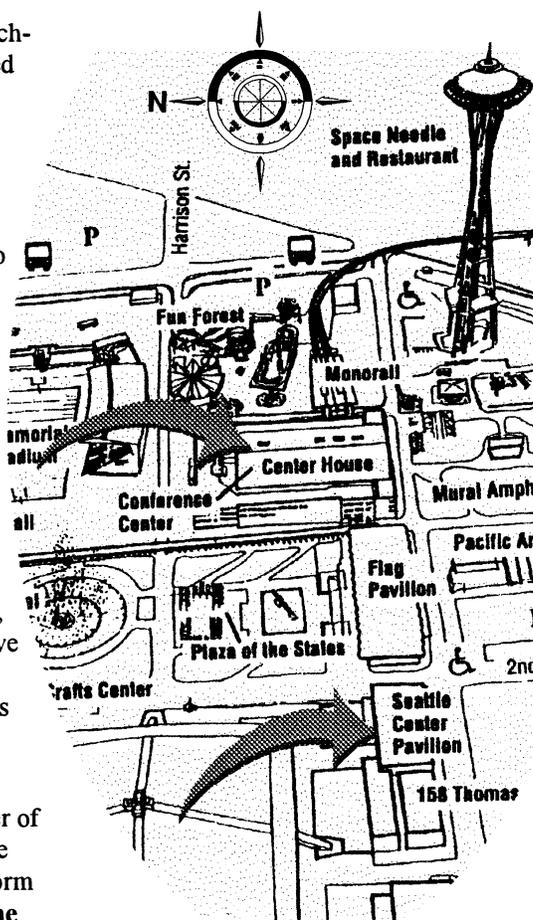
The Center House central performance zone (the space in the center of all the shops and restaurants on the main level, and the staircase/platform space just below) must focus on **The Family**. All other zones are open to interpretation by the artists as to their central themes and/or concepts.

Preference will be given to installations that are truly interactive in their concept. We want to demonstrate the essence of actual human communication, using technology as an invisible tool rather than as the focus or reason for the work.

Who May Apply

Any artist or group of artists, especially those from the Northwest, are

welcome to submit a proposal as described below. As the trend in the twenty-first century is toward alliances, preference will be given to collaborations between artists, or between artists and members of the other 4 communities listed above. **There is a special category for student groups of any age, who are encouraged to apply.**



Support for Installations and Artists

911 is in the process of securing corporate support for this exhibition. Incoming proposals will help identify needed technology resources, including digital hardware and software, cameras, sound equipment, etc. 911 hopes to acquire all needed resources from regional providers, but cannot guarantee such support.

Winning artists will be encouraged to collaborate with the high-tech companies they choose for their

technical support, including working with personnel at the beginning phases of conceptualization. Applicants should assume the support they want will be available, but be prepared to identify alternatives. A materials budget will be developed individually for each winning project. Artist fees will be paid based on the scope of works chosen and fundraising levels achieved. **No living or travel expenses will be provided.**

What To Submit

Proposals should include the following:

- clearly describe the concept and experience of the installation in no more than 2 typed pages (yes, paper is old and lame, please humor us for this initial proposal);
- Up to 5 additional pages of drawings may also be submitted. Please include a separate list of necessary supplies and equipment, with company names if known;
- Applicant(s) resume(s) (no more than 2 pages for each applicant).

Please submit 5 copies of all materials to:

BFF
911 Media Arts Center
117 Yale Ave. N.
Seattle, WA 98109

Please do not send original artwork, as NO materials will be returned. A panel made up of 911 staff, Northwest CyberArtists, and high tech professionals will judge the entries. **NO FAXES WILL BE ACCEPTED.** Applicants will be notified by May 15, 1994 as to the status of their proposals.

Deadline: April 1, 1994

For additional information: Call Chris at 911: 206-682-6552; fax 682-7422

IN MAY OF 1994, THE BANFF CENTRE IS VIRTUALLY THE ONLY PLACE TO BE

The Banff Centre for the Arts, in Banff, Alberta, Canada will host two important conferences on cyberspace and virtual reality. The first conference, 4CYBERCONF, to be held May 20 through 22, is a prestigious annual event that brings together theoreticians and practitioners to discuss the implications of cyberspace.

Immediately following is the ART AND VIRTUAL ENVIRONMENTS SYMPOSIUM to be held May 23 and 24. This event focuses on artistic approaches to virtual reality, providing an opportunity for critical inquiry of the political, practical and aesthetic concerns around new media and cultural practices.

Over the course of the two conferences, the work of eight groups of artists who have completed virtual environments at the Banff Centre will be installed at various sites.

Participants may register for either or both events.

4CYBERCONF — THE FOURTH INTERNATIONAL CONFERENCE ON CYBERSPACE

**MAY 20, 21, AND 22, 1994
THE BANFF CENTRE FOR
THE ARTS**

INTRODUCTION

4CYBERCONF deals with the issues of cyberspace on many different levels. The technologies of virtual reality, networking and digital media are investigated from a critical standpoint that examines their social and cultural impacts and meanings. This conference considers cross-cultural contributions to the space and time of cyberspace, embraces the challenge of design for virtual environments and cybersound and suggests a new perception of space that challenges conventional views.

Cyberspace is a space in flux where shared identities collide with discussions of diversity and the most potent constructions are the discussions that define and delineate these new environments.

In the matrices and the nets, there is a growing society that ranges from architects to aboriginal artists to anarchists, from cyborgs to Silicon Valley sophisticates to cyberpunks. 4CYBERCONF offers the opportunity for exchange within and between these confluent and diverse interests.

CONFERENCE FORMAT

The Fourth Conference on Cyberspace is scheduled to take place over three days, with regular sessions, demonstrations and a "birds of a feather" meeting space for conference participants to exchange ideas and information. In addition, there will be an evening Round Table Discussion on Friday, May 20th and a Dinner on Sunday, May 22nd.

CALL FOR PANEL AND PAPER PROPOSALS

This is a call for paper and panel proposals, approximately twenty of which will be selected by the Program Committee for development and presentation at the conference. Papers submitted by individuals will be grouped by the Program Committee by theme.

The following is a list of the general topics of interest to the Program Committee.

ECONOMICS OF CYBERSPACE

Everyone talks about the information economy but few are willing to face up to its implications: A nation's wealth will be based on the information it produces. Commercial services may become the primary focus of the Net. Our copyright laws will need to

be totally re-written for cyberspace. Intellectual property will become the most valued commodity of this new economy. Who will determine what's public domain and what's privatized? This session will deal with those issues and will provide a forum for exploring a dramatically different approach to economic issues.

THE SOUNDS OF CYBER

Cyberspace will be an environment vibrant with sound. While much of the technical investigation of virtuality has concentrated on the image, some of the richest and most compelling results have been achieved with audio. This theme will focus on the aesthetics, theory and practice of creating sound in immersion environments, as well as the synergy of sound and image in virtual space.

DIVERSITY, TECHNOLOGY AND CYBERSPACE

It is tough out there on the planetary streets, but is cyberspace a territory with a better immigration policy? How do individuals and groups gain access to cyberspace? Are technologies culturally, linguistically and gender specific? Are questions of authenticity relevant in cyberspace? How can technology be created and applied to serve the needs of varied communities, such as aboriginal groups and those from the myriad of cultural diasporas? How are the social constructions of body, gender, desire, race, place, economy and language built in cyberspace? What is imported, what is modified and what is created in human interaction and meaning within cyberspace; how does it then affect other experiences?

CYBER NARRATIVES

How and to whom are stories being structured and told in cyberspace? What are the entertainment industry's distribution outlets? What tools are

Continued on page 5

Continued from page 4
available to create cyber tales and do these permit creative expression? What are the structures of interactive texts? What is the relationship between reading and authoring, viewing and creating? Are there existing forms of criticism for example, architectural, literary, film, media, art, cultural studies relevant to describing cyber stories? What new critical tools do we need? Are there genres in cyberspace?

THE POETICS OF CYBERSPACE: DESIGNING THE VIRTUAL

Traditional concepts of design travel poorly in cyberspace. Papers are invited that investigate the new design issues that must be resolved if virtual environments are to become compelling, evocative and effective. New tools and new approaches and the role of the design profession in cyberspace are critical aspects of this investigation.

SUBMISSION GUIDELINES

Proposals for papers and panels should be presented in abstracts of approximately 1000 words. Panel proposals should include abstracts of papers. Copies of illustrations and photographs can be submitted at this time. Persons proposing a panel should contact potential panelists prior to submitting. All proposals are due in hard copy and on disk at the address below by February 15, 1994. Papers selected for presentation, either as part of a theme session or a panel, are due May 1, 1994, in hard copy and digital form. Selected presenters will be notified by March 15, 1994. The final papers should be between 3000 and 6000 words. Papers will be allotted a half hour for presentation. Panels should not exceed one hour.

Videotapes, recordings and other forms of presentation will be considered as part of panels or as a component of sessions. Submitted material on videotape, optical disk, film, and other media, will be returned.

Brief biographical information may accompany submissions on a separate page.

Because all accepted abstracts will be published as the Collected Papers of the Fourth Conference on Cyberspace and available at the conference, we ask that you observe the following format guidelines:

Proposals should be printed on one side of 8.5" x 11" paper, single spaced, with one inch margins and in 12-point Times-Roman, unless there is specific artistic purpose to breaking this convention. Do not number the pages. Provide six copies, and a floppy disk with both ASCII and Word versions.

The first page should start with:

TITLE

(Proposed Session)

Your Name

Your Affiliation

Body of paper or abstract

DEADLINES

FEBRUARY 15, 1994: Deadline for submission of papers, abstracts and proposals inclusion in 4Cyberconf.

MARCH 15, 1994: Notification date of selection for presentation:

APRIL 8, 1994: Deadline for registration for both conferences: (Late registration will be available as space permits and at an extra charge)

NOTE: Submission of an abstract or proposal indicates your intention, obligation, and capability to write/present/demonstrate the corresponding, full-length work if chosen.

All materials should be sent to:

4CYBERCONF

THE FOURTH INTERNATIONAL
CONFERENCE ON CYBERSPACE

Submissions

Media Arts

The Banff Centre for the Arts

Box 1020P8

Banff, Alberta, T0L 0C0 Canada

E-MAIL 4cyber@acs.ucalgary.ca

PHONE: 403-762-6652

FAX: 403-762-6665

THE ART AND VIRTUAL ENVIRONMENTS SYMPOSIUM

**MAY 23 AND 24, 1994
THE BANFF CENTRE FOR
THE ARTS**

The ART AND VIRTUAL ENVIRONMENTS SYMPOSIUM will be held immediately following 4CYBERCONF and is intended to facilitate dialogue and debate among artists, presenters and participants.

This is an invitation to attend this two-day event that will include presentations and discussions on art, culture and new media technologies in the 1990s. In addition, virtual environment artworks will be exhibited and discussed by the artists. Since many of these works will never be shown again, this symposium represents an opportunity to experience and analyze some of the worlds that are shaping developments in virtual reality.

The eight groups of artists who participated in the Art and Virtual Environments Project, include: Will Bauer and Steve Gibson; Toni Dove and Michael Mackenzie; Diane Gromala, Marcos Novak and Yacov Sharir; Perry Hoberman; Ron Kuivila; Brenda Laurel and Rachel Strickland; Michael Naimark; Michael Scroggins and Stewart Dixon. Over the past three years, these artists have explored this innovative medium at Banff and in the process developed important advances in the field.

Presentations on art and virtual environments will be made by writers and thinkers invited to investigate current cultural practices. Speakers may include Frances Dyson, N.Katherine Hayles, Michael Heim, Erkki Huhtamo, Rob Milthorp, Margaret Morse, Jeanne Randolph, Allucquere Rosanne Stone, Nell Tenhaaf, Gene Youngblood and others. Writings on art, culture and virtual environments have also been commissioned to stimulate discussion and analysis of culture and new technologies. The end result is one of

Continued on page 6

Continued from page 5
the most important critical investigations in the short history of virtual reality.

The Art and Virtual Environments Project, undertaken by the Computer Applications and Research Program at the Banff Centre for the Arts, has been funded by The Department of Canadian Heritage and CITI (Centre for Information Technologies Innovation). The Banff Centre gratefully acknowledges the generous contributions of the Art and Virtual Environments Project sponsors: Silicon Graphics Inc., Alias Research, The Computer Graphics Lab in the Department of Computing Science at the University

of Alberta, Apple Canada, The Intel Corporation, and AutoDesk Inc.

LOCATION

Both conferences will be held at The Banff Centre, Banff, Alberta, Canada. The Centre provides a comfortable setting nestled in one of the most picturesque environments in North America. Founded in 1933, The Banff Centre has evolved into an exciting, multi-disciplinary entity that is an experience unto itself. Artists, academics, professionals, business leaders, administrators and scientists come here to learn in an efficient, service-oriented setting that happens to be surrounded by some of the most breathtaking mountain wilderness in the world.

Banff is located 125 kilometers, or a scenic 1 ½ hour drive, west of the city of Calgary. The Calgary International Airport services daily flights from most major centres in Canada, the United States, Europe and the Orient. Bus service is available directly from the airport or downtown Calgary.

For Further Information Regarding
Registration

Please Contact:
Virginia Campbell
The Banff Centre for Conferences
Box 1020 - Station 11
Banff, Alberta
Canada T0L 0C0
Tel: (403) 762-6202
Fax: (403) 762-6388

Important Notice!

**The January Meeting will be held
on Monday, January 10th,
Due to Holiday Room Scheduling!**

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Northwest CyberArtists

10802 47th Avenue West
Mukilteo, WA 98275-5098



ADDRESS CORRECTION REQUESTED

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