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**Best  
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SISEA**

Second  
International  
Symposium  
on  
Electronic  
Art

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Groningen Polytechnic Academie Minerva & SCAN  
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**BEST OF SISEA**  
**Second International Symposium on Electronic Art**  
**Groningen, Holland, November 1990**

*Organized by Wim van der Plas for Groningen Polytechnic in co-operation with 'Academie Minerva' and SCAN (National Institute for Computer Animation). Sponsored by the Ministries of Culture and Economic Affairs, Prins Bernhard Fund, PWT Foundation, Hewlett-Packard NL, the Scholten Fund and many others.*

*SISEA was held from 12-16 November 1990. It consisted of a scientific symposium, workshops and general events, including an exhibition, concerts & performances, a film & video show and many other events. The following documentation materials are available:*

*SISEA Book of Abstracts  
 SISEA Proceedings  
 SISEA Exhibition Slide Set  
 Best of SISEA Video Tape*

**BEST OF SISEA VIDEO TAPE**

Selections from the Second Internal Symposium on Electronic Art's Film & Video Show and Night of Concerts & Performances.

Editors: Fokke van der Veer, Wim van der Plas

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*SISEA, Westerhavenstr. 13, 9718 AJ Groningen, Holland  
 phone: 31-50-138160, fax 138242, Email: SCAN@RUG.NL*

**PART 1**

Selection from the entries for SISEA's Film & Video Show

SISEA leader	(Sweenen/SCAN)
Sity Savvy	(Chadwick & Stredney/OSU)
Good Morning	(Lebois/OSU)
Faux Pas	(Soft Image)
Oren Van Je Kop	(Bloemers)
Showreel	(Morphosis)
Station Call	(De Beeldenstorm)
Educating Peter (fragment)	(De Beeldenstorm)
ENS (fragments)	(McCormack)
A Passing Shower	(Nakamae/Hiroshima Un.)
The Evolution of Form	(Latham/IBM-UKSC)
Particle Dreams	(Sims)
Panspermia	(Sims)
Eurhythm	(Amkraut & Girard)
Initiation	(Nappi & Winkler)
Composition in Red & Green	(Zajec)
Time as a Centrifuge	(Schmidt)
The Temptation of St Anthony	(Biggs)

**PART 2**

Selection from the SISEA Night of Concerts & Performances, November 14, De Oosterpoort Cultural Centre, including try-out performance in Tschumi's 'Video Pavilion' on November 11.  
 Cameras: Gerry Boesjes / John Duncan / Fokke van der Veer

**1. JULIUS AMENT (NL): CONCERT FOR COMPUTER-ORCHESTRA**

The performance consisted of a concert with a computer-orchestra of 10 Atari-ST computers. The computers were connected (MIDI) with 10 sampling modules. 10 players (students of the music department 'Academie Minerva' of the Groningen Polytechnic) were directly controlling the computers (without keyboard) with the aid of computer programs that were developed especially for this purpose.

**2. TIM GRUCHY (Australia): GLITCH**

The performance had 3 components. Live action to a prerecorded soundtrack synced to 4 slide projectors. The piece "Glitch" utilises an original digitally produced soundtrack, synchronised through state of the art Dataton control equipment to the 4 slide projectors.

**3. ZACK SETTEL (US): ESHROADEPIPEL**

*With Pierre Lafaye, clarinet & bass clarinet*

This is a solo piece for clarinet and bass clarinet in which the computer coordinates both the electronic accompaniment as well as the timbral extensions (signal processing) of the instrument, whose audio signal is analyzed live, thus allowing for very fine control over the electronics. At times, the sounds of the clarinet are both transformed by signal processors, and mixed with very similar electronic counterparts which are controlled by the player as a function of his/her playing.

**5. STELARC (Australia): TRY OUT**

Try out performance at the Video Pavilion, built by Tschumi in Groningen. It is a simplified version of the final performance (#7), without the laser eyes. The performance took place on November 11th in the glass pavilion, with the audience standing outside in the open air.

**6. MICHAEL MCNABB (US): GALILEI (A WORK IN PROGRESS)**

"Galilei" is a work in progress. The final version will include imagery by Gayle Curtis. Galilei will then be an 'Image Opera'. The concert at SISEA consisted of the audio part only. Michael McNabb has worked at CCRMA for many years and is currently a consultant for NeXT Computer. The NeXT computer is used in the concert. Michael McNabb latest record/CD is 'Invisible Cities' (Vertigo).

#### 7. STELARC (Australia): AMPLIFIED BODY, AUTOMATIC ARM AND THIRD HAND

In this performance the human body is extended and enhanced both visually and acoustically. Body processes are amplified.

#### SOUNDS

##### A. Body signals amplified:

1. EEG (brainwaves, frontal lobe)
2. EMG (muscles, left leg)
3. EMG (muscles, right arm)
4. ECG (heartbeat)
5. Doppler Flow Meter (blood flow, radial artery)

##### B. Body Sensors

1. Mercury Switch on left arm (white noise when arm raised)
2. Mercury Switch on right leg (bending generates thumping sound)
3. Mercury Switch on head (tilting head triggers EEG)

##### C. Third Hand

Contact microphone monitoring motor motion.

#### LIGHTING

1. Strobe - single flash per minute
2. Floor Spots - random sequences activated by ECG
3. Light Globe Grid - random sequences activated by arm EMG
4. Head Light Array - 4 channels sequenced by leg EMG
5. Laser Eyes - beams transmitted via optic fibre cable and collimating lenses

#### MOTION

A. Third Hand - grasp/pinch/290-degree wrist motion activated by abdominal and leg muscles B. Left Arm - remote controlled by two muscle stimulators (involuntary motion predetermined by electrode placement)

#### 8. ERNEST EDMONDS (UK): VIDEO CONSTRUCT

*With J. Husquinet, L. Krin & G. Cabodi (Musicians)*

The piece uses live and electronic music as well as video projection. The structure of the music is closely related to the structure of the (colour) video construct. An abstract animated video sequence is controlled by, and generated from, a computer system.

#### 9. ZBIGNIEW KARKOWSKI (Sweden): FOR ME AND MY GODS

*With Ulf Bilting & Malin Larsson*

The main idea behind the performance is to create an environment where the performer on stage could act both as composer and conductor, without being attached to wires or strange contraptions. The system consists of a spatial structure with infrared transmitters/detectors scanning the performer's position and velocity of movements. The data are analyzed and transformed by a custom designed sequencing program. The instrument provides the performer with real time control over parameters such as dynamics, tempo and articulation as well as the creation of the formal structure.

For more information on most of the above mentioned performances and concerts, see the SISEA Book of Abstracts and the SISEA Proceedings

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# Best of SISEA

*Editors: Fokke van der Veer / Wim van der Plas*

## PART I

*Computer Animation / Video Art*

### SISEA leader

(Sweenen/SCAN)

### Sity Savvy

(Chadwick & Stredney/OSU)

### Good Morning

(Lebois/OSU)

### Faux Pas

(Soft Image)

### Oren Van Je Kop

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### Eurhythmy

(Amkraut & Girard)

### Initiation

(Nappi & Winkler)

### Composition in Red & Green

(Zajec)

### Time as a Centrifuge

(Schmidt)

### The Temptation of St Anthony

(Biggs)

## PART II

### Julius Ament (NL)

Concert for Computer Orchestra

### Tim Gruchy (Australia)

Glitch

### Zack Settel (US)

Eshroadepipel

### Stelarc (Australia)

Try out

### Michael McNabb (US)

Galilei (A work in progress)

### Stelarc (Australia)

Amplified body, automatic arm and third hand

### Ernest Edmonds (UK)

Video construct

### Zbigniew Karkowski (Sweden)

For me and my gods

Take this leaflet out of the plastic cover to read on.