A conference on the use of computers as an aid to design will take place at the University of Southampton 15-18 April 1969. The conference is arranged by the Institution of Electrical Engineers.

A one-day symposium on computer graphics arranged by the Association for Computing Machinery takes place at Brunel University 25 April 1969.

"Computers and Visual Research", The Gallery of Contemporary Art Zagreb has arranged an International exhibition, competition, and symposium under this title. The symposium will be held 5-7 May. The exhibition opens 5 May 1969 and ends in August. For details write to Dr. Boris Kelemen galerija svremenja umjetnosti Katedrin trg 2 Zagreb Yugoslavia.

The Gallery of Contemporary Art Zagreb launched an International movement "New Tendencies" with the exhibitions "NT 1" (Zagreb 1961) "NT 2" (Zagreb Venice Leverkusen 1963) "NT 3" (Zagreb 1965). Concurrently with "Computers and Visual Research" the Gallery will hold the exhibition "New Tendencies 4" which, as well as having recent work by artists associated with NT, will be in the nature of a retrospective.

PLANS FOR THE SOCIETY

Following the success of EVENT ONE, the Society is planning a full programme of activities. The first of these are detailed at the head of this issue.

Meetings

A series of three public lectures in the Nash House Cinema will show some of the ways that computers can be used in the arts. No knowledge of computers will be assumed, and the intention is to impart information rather than general views.

Three meetings at the British Computer Society will allow new members to say how the Society should develop, discuss our attitudes to other technologies in the arts, and the aesthetics of computer art.

Based on these, a full programme of public and Society meetings will be arranged for 1969-70, beginning in September.

Workshop

A major aim of the Society is to found a permanent workshop having computing facilities, where cooperative projects can be undertaken and discussions carried on in a working atmosphere. As a test-bed, we are hoping to arrange a work-week workshop at Brunel University sometime during June.

Jnt Presentations

We are being invited increasingly to take part in exhibitions and conferences organised by others. This is welcome not only as relieving us of some of the organisational work, but to allow the use of equipment in the arts to be seen as part of the ever more overlapping areas of arts, technology and science.

EVENT TWO

Initial thoughts are now being gathered for the Society's second main event, to be held towards the end of 1969.

AIMS AND MEMBERSHIP

The aims of the Society are to encourage the creative use of computers in the arts and allow the exchange of information in this area.

Membership is open to all at £1 ($2) per year (students half-price). Members are entitled to reduced prices for all the Society's public meetings, and to a copy of PAGE.

The Society has the status of a specialist group of the British Computer Society, but membership of the two Societies is independent.

On all matters of information, circulation and membership, write to the Chairman:
Alain Sutcliffe International Computers Limited
Brandon House Bracknell Berkshire

OPINION

The Computer Arts Society's EVENT ONE at the Royal College of Art 29-30 March 1969, attracted 700 visitors. The key to the impact and success of EVENT ONE lies in the computer-linked equipment presented. A PDP-7 computer with visual display unit (Imperial College); 2 Teletype terminals and graph plotters (Time Sharing Limited); 2 Teletype terminals and graph plotters (S.E.I.C. Limited); a telephone link to Peter Zinoviaff's PDP-8/24, Visual Display Unit by International Computers Limited.

The introduction of this working equipment within a fine art context represents a revolution in the British art world. After years of theoretical work, and isolated contacts with technology, here was the major COLLECTIVE step forward. It is important to remember that the men who with exceptional skill and energy engineered this, are primarily professionals in the field of computing and architecture.

The event was apprehended by the visitor and participant as a continuum of activity and sound. Having passed Brower Hatcher's programmed sculpture that was being erected in the foyer throughout the week-end, and the few exhibits at the exhibition at the Gulbenkian Hall, the visitor was immediately caught up with the terminals, and the PDP-7 under the charge of Chris Jones, whose display was often surrounded by up to 15 people watching the light-pen in use.

The central area was used for performances and discussions. Moving beyond this, one entered the screened-off stage. Here more visitors, aided by technicians, were working terminals and plotter, whilst the light structures including Adrian Nutbeam's Object-Text-Light Interval, and The Folder by John Bucklow, were seen (and heard) at their best in the occasionally darkened space. Some of the performances suffered from sounds carried across the hall, but this mobility of sound and people added to the excitement and sense of Integration. Films made by computers, or dealing with the subject, were screened in the lecture theatre in three daily sessions.

Gustav Metzger.

Extract from programme for EVENT ONE describing Philip Hodgetts's light/sound structure illustrated overleaf.

"Light bulbs are situated at selected nodes in a three-dimensional cubic lattice. Selective illumination of these lights picks out planes and patterns in this 3-D space. A mechanism for sequencing the illumination of lights has been built and used so that changing patterns and transformations of patterns can be observed. This device embodies a fixed sequence of transformations.

The current experiment involves a tape reading mechanism and a computer terminal. Required sequences can be programmed for the computer and output to punched tape. The tape is then used to drive the sculpture via the tape reader. This will enable the sculptor to develop and control sequences more easily."

PAGE is a publication of the Computer Arts Society, appearing 8 times a year. All views are those of the individual contributors. On all editorial matters (not circulation) write to the Editor:

Gustav Metzger BM/Box 151 London W11