COMPUTER ARTS SOCIETY MEETINGS

British Computer Society  23 Dorset Square  London NW1
Thursdays at 6.30pm

11 September  OUTFACE – THE ARTIST WITHIN THE TECHNOSTRUCTURE
Stroud Cornock

9 October  THE HUMAN END OR PAINTING PROGRAMMED
Colin Sheffield and Mike Thompson

13 November  ART AND BEHAVIOURAL SCIENCE
George Mallen

11 December  COMPUTERS FOR MUSIC
Alan Sutcliffe

These meetings are open to members and guests. There is no charge for admission.

PUBLIC MEETINGS

Because of the excess of expense over income it has been decided not to continue the series of public meetings that were held in the Nash House Cinema.

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 or $3 per year; students half price. Members receive PAGE and reduced prices for Computer Arts Society public meetings and events. The Society has the status of a specialist group of the British Computer Society, but membership of the two societies is independent.

Libraries and institutions can subscribe to PAGE for £1 or $3 per year. Extra copies will be sent to the same address at half price. No other membership rights are conferred and there is no form of membership for organisations or groups. Re membership, subscription, circulation and information, write to Alan Sutcliffe.

PAGE

PAGE welcomes information regarding events relevant to the Society taking place in any part of the world. Views expressed are those of individual contributors. This number designed by Malcolm Le Grice.

COMPUTER ARTS SOCIETY ADDRESSES

Chairman Alan Sutcliffe ICL Brandon House Bracknell Berkshire
Secretary John Langdown 50/51 Russell Square London WC1
Editor of PAGE Gustav Metzger BM/Box 151 London WC1
The new Institute for Research in Art & Technology have recently acquired premises in Robert Street, NW1. The 11,000 sq ft factory, leased at a low rent from Camden Borough Council, due to the interest of the Camden Arts Committee, is only 2 minutes walk from Warren Street and Euston Square stations, and only yards from bus stops on Hampstead Road where about 10 routes run. The Computer Arts Society and the London Film Makers Cooperative are among organisations who have accepted offers to share the premises.

Conversion of the building is in progress and it should be ready for opening during September. It will include a gallery/exhibition area, a cinema, a theatre/performance area, workshops for electronics, cybernetics, video, and metal and plastics, film processing and editing rooms, and a conference room. There will also be a rehearsal area and printing facilities. The Institute will run a club, The London New Arts Laboratory, through membership of which the public will have access to the facilities on offer. Membership will cost only ten shillings a year and membership of many other organisations will be recognised.

The Computer Arts Society will use the conference facilities for its meetings, and the exhibition, film and performance areas for its events. It hopes to install a time-sharing computer terminal in the electronics workshop for the use of artists. The Institute would be pleased to hear from any member of the Society who is interested in using the workshop facilities of the building. A brochure showing plans of the building and giving more information about its departments and the people involved is available for 2/6d including postage from — The Institute for Research in Art & Technology, 1 Robert St., London NW1.

The Institute would like to take this opportunity of thanking Peter Hunot of the Computer Arts Society for his help and encouragement.

John Lifton

OUTFACE — THE ARTIST WITHIN THE TECHNOSTRUCTURE

An optimistic review of the artist’s changing role in a technological society. Life as dominated by the need to survive is analysed retrospectively and it is seen as having been on a series of major external adoptions, the most recent being the Manhattan Project. Looking forward, “information” is seen as dissolving our institutions as man “gives away” his lower-order functions to the machine. Man’s love-hate relationship with this idea is examined, and it is suggested that there is a “fear of being human” (as distinct from “humanitarian”). The artist, first to renounce specialization, is already moving out into the arena of society as a model of creative behaviour — a catalyst.

2 lots of 50 minute sessions with a break for coffee or drinks — the last including what is usually a debate on questions raised.

Stroud Cornwall

The above is an outline of Cornwall’s presentation on the 11th September. Cornwall is a lecturer in fine art at Leicester Polytechnic. He is co-author of A Sculptor’s Manual (Studio Vista). Involved in collaborative projects for the Paris Biennale, 1969.

MORE CULTURE

Mike Smith 30 Fairfield Gardens London N8 distributed this design to announce his contribution to exhibitions in the parks at Croydon, 13-20 August 1969. His work was titled Environmental Audio Research and Systems.

PUNCHING COMPUTERS

REAL TIME is tough . . . well designed . . . full of trouble-think: If you have got it, look at it again; if not, order it from the editor, Mike Reid 66 Hargrave Park London N19. Enclose 1/6 ($0.30).

WHEN IN ANTWERP . . .

Ring 37 90 89 for a lively anti-establishment artists’ group. Kasper Koenig Co-ordinator Beeldhouwenstraet 46 Antwerpen Belgium.

MAUSOLEUM CALLING THE ARTIST

Judith Ann Bieniets 1947 Blake Street Berkeley California 94704 is writing a thesis on Computerised Art; welcoming information from anyone working in this area.

ARTS COUNCIL BYRING THE NEW ARTS?

Victoria Miller is a girl with a heavy load; “One of the main aims of my enquiry is to discover everything happening in the arts’. No, seriously, only in the art world, or more precisely, only everything about artistic activity outside the cognizance of the Arts Council and the organs of accepted artistic opinion.”

VM is feasibility Co-ordinator to the Arts Council’s New Activities Committee who are trying with the suggestion of a series of gatherings conferences/performances in different parts of the country during the next seven months. Info to: 20 Festing Road London SW15 01 788 0763.
ONE MORE AMERICAN NON-COMMUNICATOR

If someone wrote to you, asking you to plug his message, signing off 'I realise the magnitude of my claim, your positive action is at least as immense. Veraciously yours?' would you?

Anyhow, Jay Sheaffer, MAN-ENVIRONMENT COMMUNICATIONS 758 Willow Drive San Jose California 95117 USA is eager to send you his stuff.

LEONARDO AND COMPUTER ART

Leonardo is an International Journal of the Contemporary Artist. Vol 2 No 4 (October, 1969) will contain a number of articles of interest to members of the Computer Arts Society. This is the provisional list of contents:


Leonardo is published by Pergamon Press; its Founder-Editor is Frank J. Malina 17 rue Emile Dunois 92 Boulogne sur Seine France.

LETTER

Many thanks for informing your readers of the existence of the British Society for Electronic Music in your June issue.

Certainly we aim to establish a comprehensive National Electronic Music Studio which will include computer facilities, but could I point out that the money we require for this project is £30,000 — not £50,000 as reported.

Perhaps members of the Computer Arts Society will help us to chip away at this total by becoming members of the BSEM? Subscriptions of £1 per year should be sent to: The Secretary, British Society for Electronic Music, 49 Deoar Road, London SW14.

Peter Maxwell Davies, Chairman, BSEM.

31.7.1969.

[What's one zero among friends? Ed.]

ADVANCED HARDWARE RESEARCH

It is reported that Goodyear Aerospace Corp. in the USA have developed an experimental 'associative memory unit', which has parallel memory search and content addressability. This presumably replaces the conventional addressing systems by a more direct and powerful accessing of binary information in main storage. At this point it is impossible to tell if Goodyear's development is the major breakthrough it sounds: enquiries are being made with the company.

Meanwhile in England Dr. Igor Aleksander, of Kent University in Canterbury, has been awarded a grant of £15,000 by the Science Research Council (Computer Weekly, 7 August), to build an adaptive logic computer using more than 1,000 adaptive microcircuits. Each microcircuit is capable of performing a logic function by copying one it has been given as an example.

These developments cast serious doubt on the orthodox view in the computer industry that the major developments in computing over the next few years will be in software.

Jonathan Benthall

COMPUTER — ART — WEEKLY

Sydney Pauliden, who has acted on press relations for the Computer Arts Society, is starting a regular feature in Computer Weekly on computers and the arts. This will deal with all aspects of the subject and will appear monthly. The first article will deal with the growth of the Computer Arts Society.

Computer Weekly has taken a lively interest in the society, and a leading article in March noting formation of the group commented: 'What must be understood and explored is the way in which the computer can extend the artist, composer or poet. It must not be used to do badly those things that a human can do well.'

Sending an artist to review EVENT ONE for the paper also showed an intelligent attitude — not shared by all journalists and computer people. This latest initiative is most welcome and should promote understanding of the importance of the creative application of computers. It will complement Jonathan Benthall's regular feature on Art and Technology in Studio International, and provide PAGE with competition to provide information about what's going on. Sydney Pauliden would like to hear your news, at 16 Cambridge Road, Hampton, Middlesex, telephone 01 870 4197 — but don't forget to tell PAGE too. A.S.

THANKS TO THE BCS

The Committee of the Computer Arts Society wish to record their thanks to the British Computer Society for the substantial help that has been given in meeting the loss that was incurred on EVENT ONE. But for this help it would have been necessary to use almost all the money collected in membership fees to cover this loss leaving little to run the society.

EXHIBITION IN HANOVER

Kathe Schroeder, in conjunction with the Gottfried-Wilhelm-Leibniz-Gesellschaft, is organising an exhibition of computer graphics in Hanover from 19 October to 12 November 1968. There will also be lectures and discussions. Contributions are invited. The exhibition may later move to Manchester. For more information write to Kathe Schroeder at 3000 Hanover, Plattenstrasse 27, or telephone 0511/91 12 90.
NOITMEN OR ARTISTS WITH COMPANIES

Since its origin in 1965 as a tentative probe into the possibilities in artist/industry interaction, apg has developed into three divisions. A research division, (the original artist placement group), an industrial liaison division (the apg limited company), an artists division (apg roit).

The way it came about...

There was a situation where the financial structure virtually controlled the forms of art, that is into 'painting, 'theatre' and so on. It had done so because collection of cash required it in those forms. The shop, the gallery market, box office and doors, these devices all led to a belief that there was such a thing. Now, the artists' decision to make something interesting happens regardless of whether it could pay off - always a key element - has become part of the facts of life, an essential in the structure of a total, in contrast to a purely monetary economy. In addition to these factors there was another, the coming off of a new system or model of communication principle...A new role was not only called for by the circumstances but its engineering principles were also evident.

Industry, in its deployment of motive and responsibility tends to protect for itself a virtual monopoly of materials and facilities for work on any scale. Its organizational premise either repels an artist or it presents him with the most provocative, exciting context one could possibly imagine. It has everything, materials and machinery are only some of it; there is, therefore, more to this possibility of setting up a new kind of position than one would imagine from experience of the art product typical of the system mentioned. Any individual, having given evidence of a capacity to transfer or handle experimental material, is a vital bit in the total economy - and there should be no difficulty in persuading those involved in the financial economy of industry to acknowledge it in appropriate ways, so he can do so to proper effect.

The involvement with a difficult art semantics becomes unnecessary. We are dealing with a universal play situation, and the artist role is admissible in engineering terms. To be literate in data processing, not essential with computers, is of course a required attribute if one is going to get an organisation to cooperate with a scheme. The idea behind apg's proposition to industry has technological implications of all sorts built into it - but it is primarily a simple affair, to put two polarised systems of accounting - the financial and the artists - into interactive contact. A motivational collage.

If the idea has appeared to run ahead of practical actualities let the thought get around - the grass roots of wealth are in disregard for finance.

How apg works...may work...

A company is approached and urged to take on a relationship with a particular artist or number of artists in such a way as to leave the artist's autonomy of decision alone. The ones put forward are those who indicate some particular relevance or irrelevance for a company. When the management has become persuaded that the idea is a good one (and there must be some who really understands the system of work or it won't get anywhere) the names are put up for the company to do whatever selection moves it finds necessary. It is then up to the artist to be long or wide enough to convince, to be aware of the diplomatic requirements that one has to observe if the end in view is to be an actuality.

The research division and the commercial unit of apg are currently operated by the same people and they are there to do the liaison and monitoring of what goes on, apg not advises. At the moment of writing there is one art man with a company, appointed by the British Steel Corporation, and beginning in September. The arrangement is a fellowship as previously awarded only to science graduates. £2000 for a year with expenses and a requirement that he puts in his day at St. Martin's Sculpture school during terms. Apart from this there is only the understanding that the artist will look into the potential of steel as his medium, as he said he would like to do this at his interview. The Corporation's facilities are to be available to him on request, and that means technicians as well.

This very well thought out consideration on the part of the core of heavy industry is a marvellous example and basis for proposals elsewhere. As stated in the CAS Page 2 a form of deadline to encourage more active participation has been made possible by the allocation by the Arts Council of the Hayward Gallery (by the Royal Festival Hali) for apg to organise the INNO 70 project. Further situations are under discussion with about 20 firms. Questions as to what art, and what economics, will then come under review.

John Latham

SCULPTURE FOR EINDHOVEN

IN OTHER JOURNALS

Zeitschrift für Datenverarbeitung, Cologne, 4, 6, 1969. JH Sexton; 'Graphische Entwürfe mit Computern'.
Einhorn Rechenanlagen, Munich, Heft 3, 1969. Editor by H. Zemanek; 'Es muß nicht die Computer-Krise kommen.'
DATA REPORT 4 (1969), Heft 1, Siemens, Munich. Interview with Georg Nees;'Vom Bit zur dritten Generation.
Same Journal, 4 (1969) Heft 2, Werner Weltig; 'Das Automatische Rechensystem'.
Elektronische Datenverarbeitung, Braunschweig, Heft 5, 1969. GH, Mansell 'Lichtschreiber-und-Computer- technik für den Entwurf von Bauplänen.'
Same Journal, No 5, Bibliography of Programme Languages, Part 1.
Same Journal, No 6, 1969. E. Kleers 'Automatische Zeichensysteme in der Datenverarbeitung.'

ELSEWHERE

W.T. Singleton, Applied Psychology Dept, Un. of Aston, Birmingham, Robert C. McLane, Honeywell Inc 23
2389 Walnut St, Pa, Phil, Minn 55113, USA.
15-17 Sept 1969, PROLAMAT International Conference on Programming Languages for Numerically Controlled Machine Tools, Rome, Dr. A. Festa, S.A. Olivetti, Plasce e Sapienza 15, Rome 00187, Italy.
ARTE Y CIBERNETICA
Seminarium de Informacion y Accionamiento
Lunes 1 de septiembre a las 21,30 hs. - Dr. Jorge Glusberg, Arne y Cibernetica. Los residentes de Tokyo, Londres y Nova York, Cybernetic Serendipity, E.A.T., CTG.
Lunes 15 de septiembre a las 21,30 hs. - Arne, Arturo Montague y la colaboracion de Ing. Ricardo Ferraro, con el trabajo de los artistes: Paulo, N. Marangoni, y el Lic. Roberto Marangoni. (Co-Organizador: Dr. Jorge Glusberg, Arne y Cibernetica. Los residentes de Tokyo, Londres y Nova York, Cybernetic Serendipity, E.A.T., CTG)
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