

# PAGE 15

BULLETIN OF THE  
COMPUTER ARTS SOCIETY

MAY 1971

FIVEPENCE

SOCIETY MEETING Members and guests free

## ELECTRONIC MUSIC NOW

STERLING BECKWITH TORONTO  
JOSEF PATKOWSKI WARSAW

DISCUSS THE WORK OF THEIR STUDIOS

7.30 pm Wednesday 2 June 1971  
British Computer Society  
29 Portland Place London WC1

## PROCEDURAL TRIP STONEHENGE AND OTHER MACHINES

Sunday 20 June 1971  
A coach will leave  
50/51 Russell Square London WC1 at 10.30 am  
The Odeon Hammersmith Broadway at 11.00 am  
The Station Bagshot Surrey at 11.45 am  
Members 70p Guests £1 Students half price  
Children under 10 free

Bring your own life-support  
Return to London at about 10.00 pm

## HOME AT LAST

The Society is now occupying 2 rooms alongside the London Film Coop on the 2nd floor of the Dalry, 13A Prince of Wales Crescent, London NW1.  
Decoration and furnishing is going ahead. An office will be established and computing equipment installed as the basis of the Society's workshop.

## BLACK VISION

INTERFACE by MARK ADLARD

Sedgwick and Jackson London 1971 £1.50

The pessimism with which the future has been envisaged in this century has thrown up many dark pictures in our literature and cinema in which the machine - cold, uniform, implacable - has been portrayed as dominating human society, while cultural considerations are trampled underfoot as we follow the chimera of progress. What is dangerous of course is that this view tends to be associated with the simple extrapolation of aspects of our industrial society into an imaginary future.

Mark Adlard's first novel falls into this category, creating a nightmare vision of future society in England. The novel borders on science fiction, but remains rooted in familiar experience: the rush hour is here, expanded into a colossal traffic which would make Oxford Circus look like a monastery garden; the North-East of England is still recognizable, even down to the Newcastle Brown Ale - but the beer is served by plastic programmed 'aphrodisiacs' to an elite of businessmen whose minds have been expanded so far that the stitches show. Adlard's plot is sewn together rather obviously too, but is sustained by some horrific images which are highly cinematic.

The artists and creative individuals in Adlard's dark future hurl themselves at the technological society from the outside, in a gesture of destruction. What is left is our problem today: that of seeing how the artist might act so as to regain a central position in Western society, and thus take a hand in shaping - if not Utopia - something at least better than Mark Adlard has in mind for us.

STROUD CORNOCK

MANFRED MOHR - COMPUTER GRAPHICS

11 May to 6 June 1971

A-R-C Musée d'Art Moderne de la Ville de Paris

## ANIMATION AT SYDNEY

Doug Richardson is hoping for a grant to allow full-time work on computer animated films. He would like to hear from those already working in this field: Basser Computing Dept, University of Sydney, NSW 2006, Australia.

## ELECTRONICS AT MELBOURNE

The State of the Art of Electronic Music in Australia is the name of a seminar on 9 to 13 August 1971. Milton Babbitt will be among those taking part. There will be an international sampling of electronic music and you are invited to send your tape. Papers and research reports will also be welcome. Send your contribution to Keith Humble, Faculty of Music, University of Melbourne, Parkville, Victoria 3052, Australia.

## ELECTRONIC MUSIC EQUIPMENT

**SINTHI** Details of Peter Zinovieff's range of equipment from the £200 mini-studio in a brief case to the £1500 studio supplied to radio stations can be obtained from Electronic Music Studios Ltd, 49 Deodar Road, London SW15.

**ARP** The ARP series of synthesizers made by Tonus is now being marketed in Britain by FWO Bauch Ltd, 49 Theobald Street, Borehamwood, Herts.

**DIMI** Details of the DIMI equipment, including a sample record, can be obtained from Per Fröberg, Digelcus Electronics Finland Oy, Huvalakatu 24, Helsinki 15.

**BUCHLA** The Electric Music Box Series 200 is the name of the latest products of Buchla & Associates, PO Box 5051, Berkeley, California 94705.

## ART FOR SALE?

Jacques G de Jong is planning to market computer art works. He was responsible for the recent exhibition for Buhmann Papier in Amsterdam. Write to him at the Art Centre, Gen de la Raylaan 4, Bussem, Holland.

## SON OF CG 70

ONLINE 72 is the sequel to Computer Graphics 70, a conference on interactive computing. Details from ONLINE 72, Brunel University, Uxbridge, Middlesex.

WHAT DID THEY SEE BUT 5 OR 6 HORSE COMPLEMENTARY SYSTEMS (SEE FIGURE 4) A THOROUGH TRAINING IN CHAIN STORE MANAGEMENT. AS FAR AS PROGRESS IS NOVEMBER 11TH THE PILES PLAYED LOUD AND CLEAR INFORMATION YOU NEED EARLY MENTION OF THE POCKET PARTNER CRATER WHICH BECAME SUCH A BEAN? FOR POSSIBLE ACTION IF DESIRED THIS IS A GOLDFISH PREVIOUSLY

# COMPUTER ARTS SOCIETY

## AIMS AND MEMBERSHIP

The Society aims 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 eight times a year, and reduced prices for the Society's 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. No other membership rights are conferred and there is no form of membership for organisations or groups.

Membership and subscriptions run from January to December. On these matters and for other information write to Alan Sutcliffe.

The committee of the Society meets at 7.00 pm on the first Friday of each month at 50/51 Russell Square, London WC1 and any member of the Society may attend. All other meetings are notified in PAGE.

## ADDRESSES

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This issue of PAGE produced by Alan Sutcliffe  
PAGE 16 will be a special issue edited by Gustav Metzger  
PAGE 17 will be produced in Holland by CASH

## ACADEMIC OK FOR COMPUTERS IN ART

Stewart Ward will be the first student of art to to have worked exclusively with in-house computing equipment to produce his thesis and diploma exhibition for the Dip AD. These and other works can be seen at the City of Leicester Polytechnic, 21 to 25 June.

At around the same time Colin Emmett will be having his Dip AD exhibition at St Martin's College of Art, London, mostly carried out using computers made available by commercial organisations. Colin will be the first post-graduate student of computer art in Britain when he starts work at the Royal College of Art this Autumn. The next issue of PAGE will feature some of his work.

## INTERACTIVE LABYRINTH

A group at the City of Leicester Polytechnic has designed an interactive labyrinth to be process-controlled by 2 small computers through a purpose-built I/O converter. Provisionally called MACHINA LUDENS, the labyrinth is designed as a practical test-bed for the basic concepts associated with INTERPLAY, the Leicester contribution to the VI Paris Biennale.

The group has not been able to find the support necessary to build the structural part of the labyrinth for this year's Biennale, but the scheme, which is seen as being of potential value to artists, behavioural psychologists, computer scientists and others, is to be pursued with a view to realisation within the next 3 years.

## COMPUTER HANDLING OF GRAPHICAL INFORMATION

This publication is available from the Society of Photographic Scientists and Engineers, 1330 Massachusetts Ave NW, Washington DC 20005. \$7.50 to SPSE, SID and NAA members, \$9.50 to others.

## SYMPOSIA ON TECHNOLOGY AND CULTURE

Transcripts of the symposium 'Creativity in a Machine Environment' held at Leicester as part of THE INVENTION OF PROBLEMS II will soon be available from Ernest Edmonds: Secretary, Combined Study Group, City of Leicester Polytechnic, PO Box 143, Leicester LE1 9BH.

Papers by Cornock, Shatter, Edmonds, Lee, Willats, Bogumsky & Ullathorne, Mallen, Lifton, Ihnatowicz, and a dissenting note from Joe Tilson.

Bradford University held another symposium on Computers and Culture. Among the speakers were Colin Sheffield and Stroud Cornock, who joined forces on the second day to emphasize the need for both artist and audience to take the wider aspects of modern culture (or non-culture) more seriously in future. Have we got a choice?

## PSYCHO-AESTHETICS

Prof Paul C Vitz is compiling a list of material relating to science and aesthetics, psychology and art, experimental aesthetics, and similar topics. He is most interested in published articles and books, but details of unpublished material, lecture notes and such like are also of interest. Please send complete bibliographic details to him at Psychology Dept, New York University, 707 Broadway, New York, NY 10003.

