

THE EXQUISITE MECHANISM OF SHIVERS

(artintact 1, ZKM Karlsruhe)

USA/Australia, 1991-1994

BILL SEAMAN

Bill Seaman

'The Exquisite Mechanism of Shivers is Seaman's most complex work to date insofar as it exists in numerous different versions. The basis of all these variants is a 28-minute videotape with 33 brief image and musical scenes, each based on a sentence of ten words. This amounts to a total of 330 words which make up the poetic menu of the whole work....

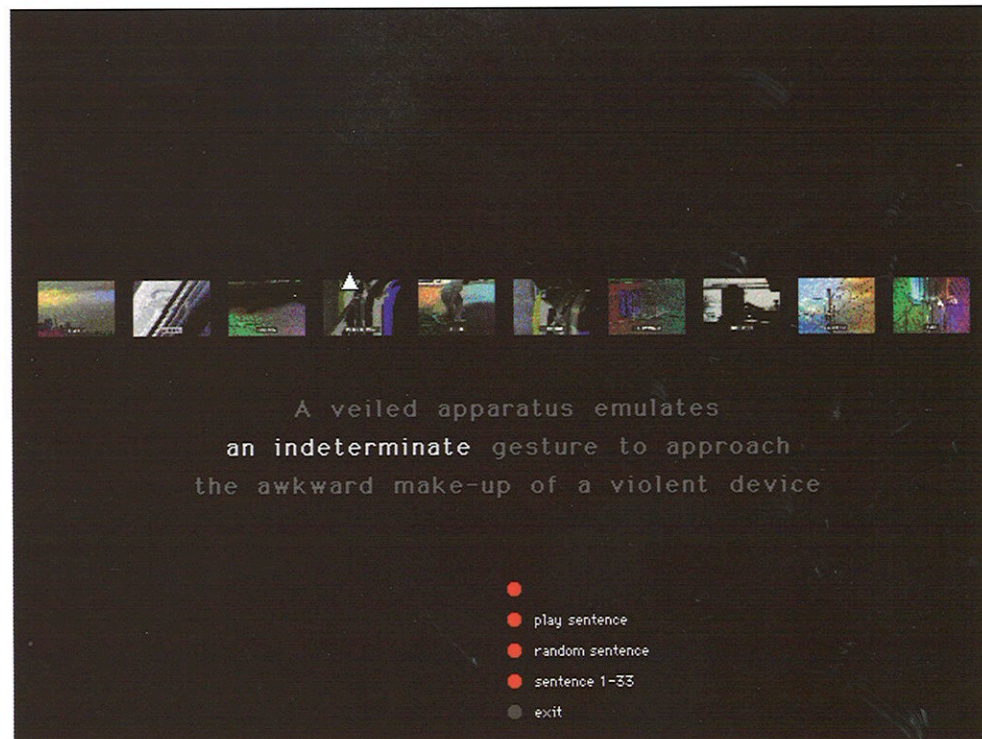
In the CD-ROM edition, it is particularly the interactive aspect of *Ex. Mech* that comes to fruition. The interactive process enables the user to combine different sentences created from the 330 words in the poetic menu, which in turn steer the succession of video and audio sequences.

Bill Seaman achieves a complex, reciprocal ordering of words and images which transforms the observer into a composer of new image/word/sound sequences, and carries the idea of an 'open work of art' to a fusion of poetry, music and video.'

Dieter Daniels, 'Ars ex machina, artintact 1: artists' interactive CD-ROM Magazine, ZKM Karlsruhe, 1994, pp 41-42, p.23

Artist biography

Bill Seaman received a Master of Science in Visual Studies degree from the Massachusetts Institute of Technology in 1985. His work explores language, image and sound relationships through video, computer controlled videodisc, CD-ROM, Virtual Reality, photography, and studio-based audio compositions. He is self-taught as a composer and musician. His works have been in numerous international festivals, exhibitions, and museum shows. His video tape *S.HE* is included in the permanent collection of the Museum of Modern Art in New York. He has won many awards, including a National Endowment for the Art Fellowship, two different prizes from Ars Electronica for interactive art, the Awards in The Visual Arts prize, The 1st Multimedia Prize from the Berlin Film/Video Festival and The International German Video Art Prize. From 1991 to 1995 Seaman was Senior Lecturer in 4D (Time-based art) at the University of NSW College of Fine Arts, Sydney. He is currently Associate Professor,



Department of Visual Art at the University of Maryland, Baltimore County. He is presently working on a collaboration with the Frankfurt Ballet directed by William Forsythe, as well as completing his first VR work.

SCRUTINY IN THE GREAT ROUND

United States/France, December 1993 – August 1995

SCRUTINY ASSOCIATES: Tennessee Rice Dixon, Jim Gasperini, Charlie Morrow

ScruTinity in the Great Round is the result of a collaborative effort of two years. The central images came from an artist book of the same title created by Tennessee in 1992.

ScruTinity Associates

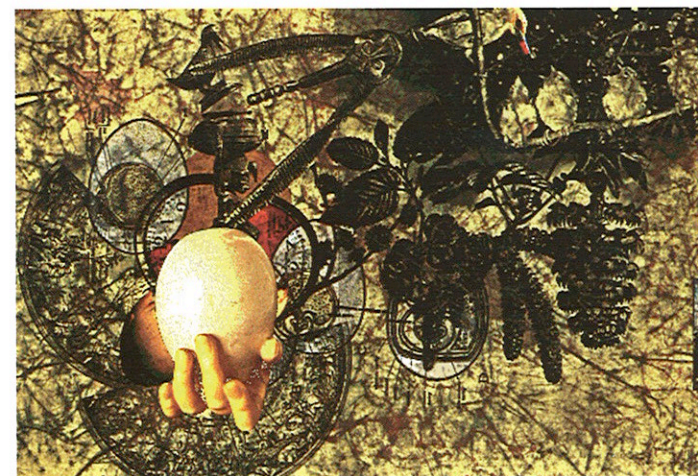
From there its ideas and structure grew out organically, budding like yeast, into an interactive artwork intended for CD-ROM. It has a dreamlike sensibility, full of symbols and metaphors comprising a landscape of the imagination. The interplay of body and spirit is expressed through an audio-visual narrative concerned with the mysteries of marriage, sexuality and birth. Although this title originated within the artist book tradition, the computer medium enabled the creation of a very different entity. The computer provides the means of circulating through the imagery, allowing a sensual and personalised audio-visual concert to be performed. We are fortunate to be working at a time when digital tools allow the development of new forms of expression.

Circumstances of production

The technical and financial resources required to produce this work were modest. For the first year it was a two-person part-time collaboration using a Macintosh IIfx with 8MB RAM and a Powerbook 170. Personally funded by Tennessee Dixon and Jim Gasperini, its major cost was our own time. In later stages, after receiving a small production advance from Calliope Media, we were able to invest in more powerful equipment and add Charlie Morrow and his assistant Jeff Rabb to the team. We used numerous Macintosh authoring and production tools, most significantly Macromedia Director, COSA After Effects, Adobe Photoshop, SoundEdit 16, and Morph 2.0.

Artists' biographies

Tennessee Rice Dixon is a visual artist and writer working with collage, books and multimedia. Her work has been exhibited internationally and can be found in numerous



collections including the Getty Center, New York Public Library and the Museum of Modern Art Library. Dixon currently teaches in the MFA Computer Department at the NY School of Visual Arts. **Jim Gasperini**, a multimedia artist and writer based in New York, has been creating interactive works in books and software for over twelve years. He is best known for creating *Hidden Agenda*, a dramatic simulation of Central American politics for Mac and PC. In recent years he has designed interactive works for CD-ROM, CD-i and 3DO for various publishers in New York, California, Germany, and France. **Charlie Morrow** has extensive experience in composing music for new technologies. Inter-cultural, ritualist, collaborative, his large-scale works for public spaces and for the public airwaves are in widely-ranging styles. His collaborators have included poet Jerome Rothenberg, composer Sten Hanson, Nam June Paik and John Cage.

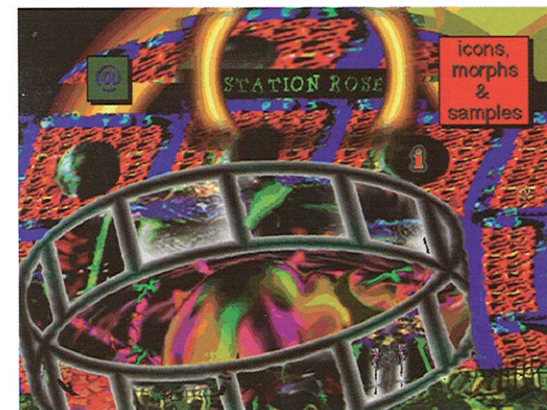
STATION ROSE - Icons, Morphs and Samples

Germany, August 1994 - February 1995

STATION ROSE: Gary Danner and Elisa Rose

Station Rose

Station Rose was founded in Vienna in 1988 by multimedia artists Gary Danner and Elisa Rose, after both had graduated from the Academy of Applied Arts in Vienna. From the beginning Station Rose was a point of crystallisation for new ideas developed in all fields of art. Their open space in Vienna served as a meeting point for bohemians and multimedia artists engaged in everything from painting, sculpture and music to performance, video and film-making. Keeping pace with the rapid technological progression of the eighties, Danner and Rose soon transformed their concept of a real world multimedia gallery into the idea of a digital space. With the rise of Techno they moved to Frankfurt, Germany, where they have been living and working since. This cold business metropolis was attractive to them not only as a European Techno capital but also as a highly sensitive trend-seismograph and an important international traffic junction. In the shade of gigantic bank towers Station Rose step-by-step established their digital concept. In Vienna they had developed their theory and put several details into practice. In their new home town Danner and Rose for the first time presented their achievements in a 'live' context. Between 1992 and 1994 they arranged a series of 'Gunafa Clubbing' events at the Frankfurt cult location 'XS', which attracted clubbers from all over Germany and today has 'legendary' status. The Gunafa Clubbings were ecstatic tribal gatherings fuelled by digital images and animations, subsonic sound experiments ('Public Brain Sessions'), vinyl techno music, live sequencing and Internet connections to California. But the hopes and expectations Rose and Danner had pinned on techno music were disappointed... Techno was no longer a progressive digital art movement but had become a mass culture adapting the traditional patterns of rock music. At this point Danner and Rose made an important decision: they withdrew to their Frankfurt hypermedia studio and began exploring the possibilities for creative expression offered by the Internet, CD-ROM and CD plus.... Their intensive excursions into cyberspace resulted in three CD-ROM-productions, a Station Rose Internet Homepage... as well as research on Cyberspace for the Austrian



Ministry for Science and Art. While working on these projects Danner and Rose built up their Gunafa label, a hypermedia label releasing everything from vinyl records and CDs to complex CD-ROM and CD-plus productions. Just a few weeks ago they established the Station Rose server, which is Station Rose's first 'estate' in the Internet.

Fett Tedget, Station Rose homepage, WWW, December 1995

Circumstances of production

We produced this piece of Hypermedia Art exclusively in our studio - so everything, from music to graphics and animations to texts was created at the same studio. We call this kind of working 'Hypermedia Jam Sessions'. With our Apple computers interconnected, we shift artistic information from one machine to another.

We cooperate with hardware and software companies on a sponsorship basis. Additional funding came from 'Play It Again Sam', our licensing record company. Live performances also added financial resources. We sometimes cooperated with an additional programmer on the interactive part of the CD plus. The audio part was composed, arranged, performed and mastered at Station Rose studio.

THE TOYBOX Great Britain, June 1994 – March 1995
 Produced by Clive Gillman at Moviola for Video Positive 1995
TOYBOX: Justin Bennett, Charlotte Corke, Alison Craighead/
 Jon Thomson, Jeremy Diggle, John Dovey, F(UK), Christopher
 Hales, Rory Hamilton, Troy Innocent, Peter Maloney, Robert
 Mettler, Julie Myers, Steve Partridge, Janni Perton, Nina Pope,
 Roy Stringer, Simon Schofield, Simon Turner, Jane Wood

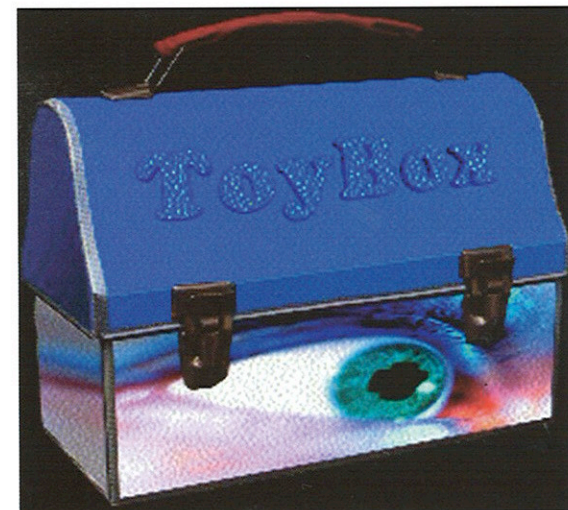
In mid-1994 the Video Positive festival invited artists to submit ideas for inclusion in a digital

ToyBox

ToyBox. The ideas that were received ranged from the profound to the frivolous, but all conformed with the basic theme. The project begun with the notion that the simplest and purest forms of object interaction are with toys, and toys are what we fashion with tools when at leisure. The nature of toys is complicated, especially within the world of computers where the prefix 'boys with' bears special relevance. However, the works contained on this CD-ROM make no apology for being toys – each of the artists has acknowledged that to play is to explore and experience. All of the works are deliberately small in scale, but many of them represent the first tentative steps towards an understanding of what this new medium may offer in the way of expressive potential. Many of the pieces are adult in nature, with games of sex, provocation and words featuring prominently (F Multimedia, Julie Myers, Janni Perton). One of the works, Jon Thomson & Alison Craighead's *Thalamus*, is a sinister evocation of ouija board games, while Jane Wood's *Parlour Toy* and Jon Dovey's *Desktop theatre of intimacy* suggest older pre-TV devices. Other works (Rory Hamilton's *Touch Me*) are like the toys in a child's pram – simple and joyful. Many of the works reflect on art practice or echo the sensibilities of early video art – an impious concern with the medium (Simon Schofield and Robert Mettler) or an interest in the reconstruction of the human body (Roy Stringer and Charlotte Corke). This CD-ROM will hopefully map out some of the formal territory artists are claiming and provide enough evidence to support further exploration. *Clive Gillman*

Circumstances of production

Each of the artists involved with the ToyBox project had vastly differing levels of technical experience. Some had works ready to run, while others merely had ideas which needed development and technical support before they could be realised. A small grant from the Arts Council of England supported the production and enabled the pressing of 500 CD-ROMs.



Also contained on the CD-ROM is a guide to Video Positive 95 and an archive featuring documentation from the previous three festivals. The final CD was authored by Clive Gillman at Moviola using the Moviola multimedia production facility.

Project biography

The artists involved in the ToyBox project come from a wide range of backgrounds. Most have a fine art training, but others have design or computing backgrounds. Many have produced artworks in a variety of media – video, sculpture, holograms, performance – while others have worked almost totally in the computer domain. Most of the artists featured are British, but the CD-ROM also features works originating from the Netherlands and Australia. Most of the artists never met each other prior to the opening of Video Positive 1995, but most are continuing to work with interactive production in some shape or form.

BLINDROM™ V.O.9

The Netherlands, 1993

GERALD VAN DER KAAP

Published in 1993 by the Blind Trust Produced and created
by Gerald Van Der Kaap Original Music by Leo 'Anemaet'

BlindRom™ v.0.9 is the prototype of an interactive magazine. The interface which poses as a

predictable button-strewn contents

page is in fact an anti-menu giving you

Gerald Van Der Kaap

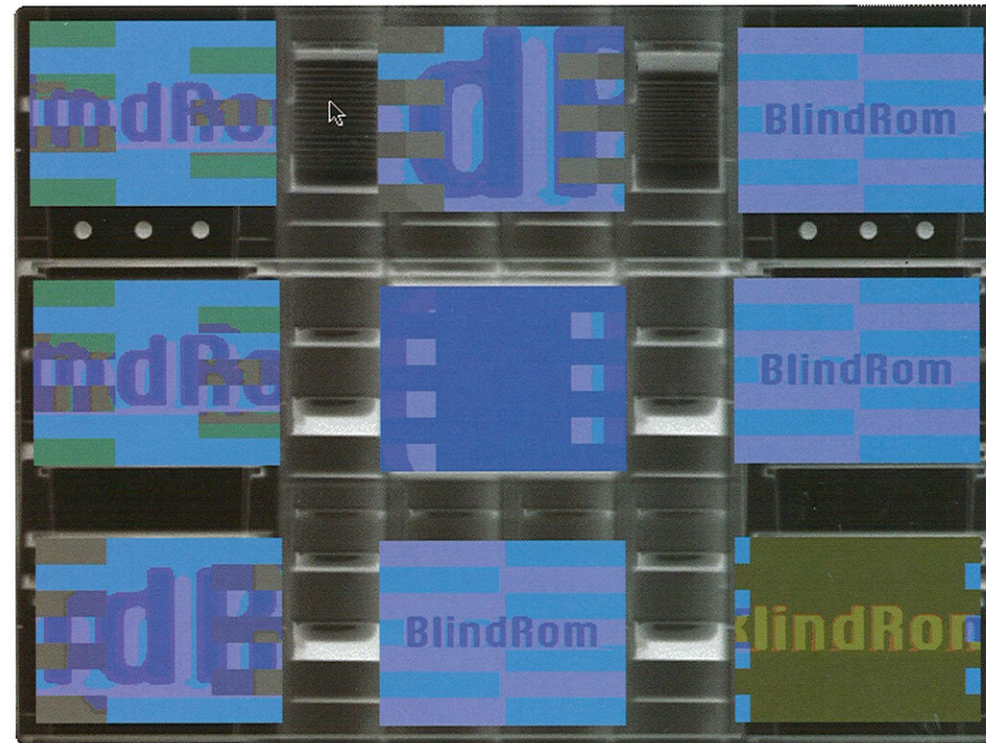
access to a 'fusion of Art, Mayhem and Music'. In short, it shows how to bring out Art in a
CD-ROM in a totally cool way.

Circumstances of Production

Contributors to *BlindROM™ V.O.9*: include Juan de la Cruz, Jacob Groot, Kaapmens, Nat
Finkelstein, Spurt Hypnotisers, Desiree Dolron, Linda van Deursen, Isabella Z., Micha Klein,
Joan Heemskerck, Shigeki Yamada, Herman Gorter, hack-box™, Psychosis Daiko, Anonymous,
Paul Groot, Chill Cave, Anders, Pochi.

Artist biography

Gerald Van Der Kaap was born in 1959 in Enschede, the Netherlands, and studied at the
Akademie voor Beeldende Kunsten from 1978 to 1980. He edited and published *Zien* magazine
(1980-1986) and *Blind magazine* (1987-1988). From 1987 to 1988 he was executive producer
of the weekly TV programme *Rabotnik TV*, and since 1992 has taught multimedia classes at the
Rietveld Academy, Amsterdam. Awards he has received include the Rotterdam Art award
(1983), De Lage Landen Prize, KunstRAI Amsterdam (1990) and the Transdisco Dancesexual
Award, RoXY, Amsterdam (1993). Van Der Kaap has produced many exhibitions, events and TV
programs, done live video performances and made videos, records and a CD-ROM. His work
has been shown in solo and group exhibitions internationally since 1982. In 1995 he has been
represented in: 'Fotografie nach der fotografie', Aktionsforum-Praterinsel, Munich; Viper '95,
Lucerne; The Milan Triennale; 'In druk', Stedelijk Museum Bureau, Amsterdam; and in 1994 in:
'Artifices 3', Salle de la Légion d'Honneur, Saint-Denis; 'Hypermedia', Centre Georges
Pompidou, Paris; and 'Channel: OPEN Promenade in Asia', Sisheido Gallery, Tokyo.



DIE VETERANEN (The Veterans)

Germany, June 1993 – November 1994

DIE VETERANEN: Stephan Eichhorn, Tjark Ihmels, KP Ludwig John, Michael Touma

Die Veteranen

Interactivity and the Philosophy of Art begin by disobeying rules. Stroll through an art gallery and touch the art. Change it. Reshape a sculpture, or repaint a canvas; watch them rearrange themselves. Walk into art. Yell at art. And break those rules at home, in front of your computer screen. The *Die Veteranen (The Veterans)* CD-ROM challenges many of the ideas we have about art. The interactive format erases the boundaries between artist and viewer. Art becomes personal and changeable. The boundaries between different forms of art also disappear. We can hear a French poem while moving the colour blocks that complement it; another piece explores T.S. Eliot's *The Wasteland* visually, complete with chalk drawings, text, and an ambient seagull soundtrack. The user can influence the outcome of a bullfight by shouting. Neither a typical infotainment application nor a grisly and gratuitous gun game, *Die Veteranen* raises the CD-ROM experience to a higher and more dynamic level. Now, we can transform works of art in our own galleries – our computers and our minds.

Circumstances of production

KP Ludwig John: Each of us worked alone at the college. Then Stephan started his job at the college, and his technical know-how was the initial starting point. To use the CD-ROM for artistic purposes was the goal we all had in common and that brought us finally together. *Micha Touma:* In our first meeting we had to deal with two relatively conventional questions. Is it going to be more like a record – a stringing of tracks? Will we invite guests? *Stephan Eichhorn:* In the beginning my task was to make the technical possibilities as well as their probable limits perfectly clear. We also had to develop a common language so that we could communicate with each other about our different approaches to 'art and the computer'. *Tjark Ihmels:* I have a different starting point which has not to much to do with the normal idea of abstract painting. My intention is to ... create the kind of interface which will complete the image in viewer's memory.

excerpts from an interview by Thomas Irmer, 12 November 1994, College for Graphic Arts and Book Design, Leipzig, trans. Jorg Zimmermann

**Artists' biographies**

The Veterans is a group of individual artists based in Germany. Born in Leipzig in 1962, and graduating in 1988 as a certified engineer, **Stephan Eichhorn** has been a registered software developer for Apple Macintosh computers since 1991 and has provided system support for Apple Macintosh computers in Leipzig. In 1993 he gave scientific assistance to the Department of MediaArt at the HGB art college in Leipzig. **Tjark Immels** has diplomas in both theology and visual arts and currently works as a freelance artist and editor. **K P Ludwig John** is an artist and teacher who in 1992 co-founded and organised the Medienbiennale in Leipzig, graduated in photography in 1990 and received an MFA in Media arts in 1992 from HGB, Leipzig, and in 1991 undertook postgraduate study in Art & Media Technology at the art college in Utrecht. **Michael Touma** was born in Israel in 1956 and has studied art in colleges in Dresden, Berlin, Tel Aviv and Leipzig. He received his MFA at HGB, Leipzig, in 1990, later working within its Department of Media Art.

THE FOREST (*artintact 2*, ZKM Karlsruhe)
Hungary/Germany, 1993 - 1995
TAMÁS WALICZKY

Tamás Waliczky

The Forest takes the viewer on a journey through a black-and-white foggy forest that stretches endlessly along x,y and z axes. Meandering within the forest is left to the discretion of the viewer, who will never find a way out. There is no starting point and no destination. There is no sky, no ground, no horizon. No facility exists, no sign, to find an orientation. Only the same trees, again and again – the 'visual expression of an impasse.'

Artist biography

Born in Hungary in 1959, Tamás Waliczky is animator, painter and computer animator. He has been working with computers since 1983. In 1992 he was invited as artist-in-residence at the Center for Art and Media Karlsruhe (ZKM) and since 1993 he has been a member of the staff at the ZKM Institute for Visual Media, where he works as an artist and computer animation researcher. His works are in various public collections, including the Centre Georges Pompidou, Paris and the Scan Video Gallery, Tokyo. Selected festivals he has participated in are Ars Electronica (1988/89/90/94); Siggraph (1990/91/92/93), International Symposium on Electronic Art (ISEA) (1990/92), Adelaide Festival (1994). His work has been shown in many exhibitions internationally, including MultiMediale 3 & 4, ZKM Karlsruhe (1993/94), and Techno Art, Ontario Science Centre, Ontario (1994).



Artifice

Magazine/CD-ROM, London, United Kingdom
 Editorial board: Duncan McCorquadale, Anthony Hoëte,
 Oliver Salway
 Editorial consultant: Jeremy Till
 Design: Paul Khera, Maria Beddoes
 CD-ROM authoring: Pauline van Mourik Broekman, Simon
 Worthington

Artifice no 1 (CD-ROM)

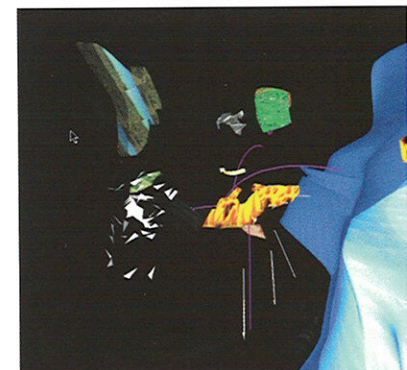
Interface Skyscraper/Sam Jacob
Shape Shifting in Technical Ecstasy Neil Spiller
Around the World in Eighty Frames Rory Hamilton
Sensoria Pete Maloney
Sonia's Garden Nina Pope
Happy Families John Paul Richard

Artifice no 2 (CD-ROM)

Pattern Primer Paul Panhuysen
Natural Causes Skyscraper
The Edison Effect and Companion Paul Demarinis
Untitled Joost Groogens
High, Low & Inbetween Jukebox Opera
Bossanova Bébé Hoëte, Yuji and Hallman
Accompanying Dialogues Beaconsfield

Artifice no 3 (CD-ROM)

Ron Arad Interactive Activ8
Anti-Rom Anti-Rom
Croydon Dry Branson Coates
To Kill a Dead Man The National Peace Council
Herr Blokesch: im Memorium Holland & Wilkinson
Tongue & Groove



Artifice appears three times a year and is the collusion of essentially half-a-dozen people of both merging and divergent interests; its authoring and editing being vaguely defined by the edges of its three formats: magazine, CD-ROM and CD audio.

Having initially declared to place architecture in context, *Artifice* magazine sought those disciplines which embrace issues with clear architectural resonance. Interactions between various artist and cultural activities were explored in an attempt to push even further the interdisciplinary nature of architecture.

The CD-ROM is central to *Artifice*. The 'virtual work' it alludes to is a basic challenge to long-held notions of architecture and cannot be ignored. Any new medium is inevitably raw and without direction. It is the intention of *Artifice* to provide a venue for some of the many possibilities offered to architecture by the new technologies associated with CD-ROM. This pursuit of diverse interests is further reflected in sounds. The *Artifice* CD can also be used in the ubiquitous CD player.

The disparate 'things' thus assembled are not intended as a call for 'anything goes', but on the contrary, for a considered response to the conditions of their production. To remain attentive to both the serious and the frivolous, to detail and inspiration.

The work that is assembled within *Artifice* is received from around the world; it is a result of gossip and conscious intellectualising, hand-written notes and overhead comments, lectures, newspaper articles, last night's television, friendly associations, amorous relationships, conflicting interests and misplaced faxes... *Artifice* operated from just fifteen square metres of room and off the 256 megabytes of our 6100 Power Mac.

artintact

ARTISTS' INTERACTIVE CD-ROM MAGAZINE

ZKM/Center for Art and Media, Karlsruhe, Germany
 Publisher: ZKM Karlsruhe Concept: Jeffrey Shaw
 Editor: Astrid Sommer CD-ROM-adaptation: Volker Kuchelmeister, in cooperation with the artists, assisted by Sylvia Molina Muro (*artintact 2*) Programming: Volker Kuchelmeister Interface Design: Holger Jost, Volker Kuchelmeister, Sylvia Molina Muro Graphic-Design: Holger Jost
 Production: The artists and ZKM Karlsruhe

artintact 1

Flora Petrinsularis Jean-Louis Boissier
 see pages 46 & 47 for full entry
Manuskript Eric Lanz
 see pages 72 & 73 for full entry
The Exquisite Mechanism of Shivers Bill Seaman
 see pages 88 & 89 for full entry

artintact 2

Portrait One Luc Courchesne
 see pages 52 & 53 for full entry
Lovers' Leap Mirosław Rogala
 see pages 84 & 85 for full entry
The Forest Tamás Waliczky
 see pages 100 & 101 for full entry

ZKM Karlsruhe

Established in 1989 as a public foundation, the ZKM/Center for Art and Media in Karlsruhe is a major institutional initiative to promote the production and presentation of audio and visual media art. Within the ZKM, the Institute for Visual Media focuses on research and development in the field of computer graphics, multimedia, telecommunications, interactivity, simulation and virtual reality. Professional media artists are invited from all over the world to take advantage of the intellectual and technical resources being offered there. Many of the artists working at



the ZKM are creating interactive installations. These installations reach a relatively small public via exhibitions at museums, festivals and conferences. The advent of CD-ROM technology for the first time offers a potentially mass medium for the publication of interactive art works. The ZKM has established a MultiMedia Laboratory with extensive CD-ROM production facilities, and working in close cooperation with the publisher Cantz the twice yearly CD-ROM magazine *artintact* has been launched as a platform for guest artists working at the ZKM to create and publish their interactive art works.

Jeffrey Shaw, 'Editorial', *artintact 1: Artists' Interactive CD-ROM Magazine*, p.5

Mediamatic

Since 1985 Mediamatic has been the publisher of *Mediamatic Magazine*, an international quarterly about the cultural implications of new media. After its establishment as a platform for media art, *Mediamatic Magazine* has evolved into a quarterly on art, design and media and the changes being wrought by techno-culture, hypermedia and virtuality. Each issue has a theme, such as Storage Mania, 0/1 or The End of Advertising. Articles are commissioned in which playfulness and freedom of thought are employed to produce unexpected insights. *Mediamatic Magazine* is published in print, online on the WWW and comes with a CD-ROM. Mediamatic Interactive Publishing is a consultancy and production company that offers design, organisational, production and advisory services.

Three CD-ROMs have been distributed with *Mediamatic Magazine*:

Blindrom™ V.O.9 Gerald Van Der Kaap

Mediamatic Vol. 7 #3/4 1994

see pages 96 & 97 for full entry

V.O.L.V.O. / *Airbag* Paul Groot & Jans Possel

Mediamatic Vol. 8 #2/3 1995

see pages 66 & 67 for full entry

Doors of Perception 1

Mediamatic Vol. 8 #1 1995

Amsterdam, The Netherlands

DOORS OF PERCEPTION 1

Amsterdam, The Netherlands, 1994

Publisher: Netherlands Design Institute *Copyright:* Mediamatic/the speakers *Design Company:* Mediamatic Interactive Publishing *Screen Design, Animation/Graphics:* Willem Velthoven *Interaction Design:* Willem Velthoven, Mari Soppela, Sander Hassing *Sound design:* Leo Anemaet *Production:* Kristi van Riet *Editors:* Jules Marshall, Arie Altena

Doors of Perception 1 contains the interactive proceedings of the first Doors of Perception conference in October 1994. Organised by The Netherlands Design Institute and Mediamatic,



DoP 1 was a groundbreaking conference at which leading thinkers from the fields of graphic and industrial design, architecture, information technology, philosophy, computer science, business and media assembled to consider the cultural and economic challenges of interactivity, the role of design in turning information into knowledge, and the challenges of 'smart objects' and 'smart space' as computing and communications increasingly permeate the environment. Apart from the complete proceedings of the conference, in image and word, this CD-ROM contains a very innovative hypertext-environment where selected statements by conference speakers are arranged together to form a virtual discussion. While playing, the user determines the course of the discussion by indicating an opinion (agree/disagree) about each statement. This allows a very playful exploration of the extensive content of the CD-ROM. Users continually discover new insights and make unexpected findings.

Doors of Perception 1 was featured at several festivals and exhibitions in 1994 and 1995 as an example of a new design approach for interactive media, and has won several awards: one of three most innovative projects on CD-ROM from New voices, New Visions '95; 'Meta-design in information structure' from Interactive Media Festival '95; and 'Design Distinction in Interactive Media' from I-D's *Annual Design Review*.

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DEFINITION OF TERMS

What does CD-ROM stand for?

Compact Disc - Read Only Memory

'Read Only' means that the material stored on the compact disc can only be read by the computer and that no further changes can be made to it

What is a CD-ROM?

A CD-ROM is just like an audio CD that you play on a stereo at home. Today, many music CD titles have both audio and multimedia components that can be played on both computer and stereo.

CD-ROMs typically hold around 650 megabytes of information which makes them a good choice for storing and transporting memory-hungry multimedia titles.

What is 'burning'?

'Burning' describes the process of making a one-off CD (or CD-ROM), as opposed to the 'hot-pressing' of mass-produced CDs. A empty disc is 'burned' in a special desktop machine by a laser heating the organic dye layer of the disc, which is sandwiched between a substrate and a thin reflective gold layer. The substrate expands, fusing with the dye layer and forming impressions on the gold layer like the the pits and lands on a pressed disc.

What is multimedia?

Multimedia simply means the combination of sounds, graphics, video and text. Multimedia on a computer is often interactive, allowing you to choose the information you need, when you need it. Multimedia computers also allow different types of information to be linked together. For example, text can be linked to pictures, pictures can dramatically change into video clips and the written word can be transformed into spoken words.

3do you get art onto a computer?

Since computers only understand numbers each element of the multimedia work must be converted from traditional media and stored digitally on a computer storage device such as a hard disk drive. Photographs are imported to the computer using scanners which turn the original image into an element that can be freely edited, changed and sometimes completely transformed using any number of image editing programs. Sound and video can also be stored and edited on the computer hard drive.

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Apple Computer Australia

As the maker of the world's number one multimedia personal computers, **Apple Computer Australia** is proud to sponsor *Burning the Interface <International Artists' CD-ROM>*, the world's first survey exhibition of computer art on CD-ROM.

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Circular Quay, Sydney, Australia
PO Box R1286, Sydney, 2000
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