

C.V. Huge Harry

Publications

"On the Role of Machines and Human Persons in the Art of the Future." *Pose* 8 (September 1992.), pp. 30-35. Reprinted in: P. Harmsen, E. Koppelman-Valk and M. Vredeling (eds.): *Kunst en Technologie: the Beauty and the Beast?* Delft: Eburon, 1992, pp. 67-73.

"A Computer's View on the Future of Art and Photography." Written for the Proceedings of *Still Photography? The International Symposium on the Transition from Analog to Digital Imaging*. University of Melbourne, April 1994.

"A Computational Perspective on Twenty-First Century Music." *Contemporary Music Review*, 14, 3 (1995), pp. 153-159. (Proceedings of the Conference "Leaving the Twentieth Century. Ideas and Visions for New Music", Bretton Hall University College, 28-30 March, 1994.)

Lectures

"On the Role of Machines and Human Persons in the Art of the Future." De Unie, Rotterdam. Festival "Music and Machine". May 14, 1992.

"HyperCard Source Code Recitation." Artis, 's Hertogenbosch. *Tools & Tales*. January 30, 1994. (With *Artificial*.)

"Humans and computers; copies and creations." Artis, 's Hertogenbosch. *Tools & Tales*. January 30, 1994.

"Algorithmic Art." Galerie Voges und Deisen, Frankfurt. *Mind the Gap*. February 20, 1994.

"A Computational Perspective on Twenty-First Century Music." Conference "Leaving the Twentieth Century. Ideas and Visions for New Music", Bretton Hall University College, England, 28-30 March, 1994.

"A Computer's View on the Future of Art and Photography." *Still Photography? The International Symposium on the Transition from Analog to Digital Imaging*. University of Melbourne, Australia, April 1994.

"On the Mechanism of Human Facial Expression." *Onder-Stroom*, Theater De Fabriek, Zaandam. November 10, 1994. (Lecture with live demonstration of computer-controlled human face.)

"On the Mechanisms of Human Facial Expression." *DEAF*, Lantaren/Venster, Rotterdam, November 12, 1994. (Lecture with live demonstration of computer-controlled human face.)

"On the Mechanism of Human Facial Expression." *X-Human Manifestation*, De Melkfabriek, Den Bosch. February 4, 1995. (Lecture with live demonstration of computer-controlled human face.)

"On the Mechanism of Human Facial Expression." *Babbage Dreams*, Centrum Beeldende Kunst Groningen, May 14, 1995. (Lecture with live demonstration of computer-controlled human face.)

"On Algorithmic Literature." *The World Series on Culture and Technology*. ACS-i Video-Conference. Techniek Museum, Delft, October 19, 1995.

"Towards a Digital Computer with a Human Face." Cyborg Panel. *American Anthropological Association*. 94th Annual Meeting. Washington, D.C., November 15-19, 1995. (Lecture with live demonstration of computer-controlled human face.)

"Towards a Digital Computer with a Human Face." Video Lecture. STEIM, Amsterdam, May 22, 1996.

"Towards a Digital Computer with a Human Face." Städtisches Museum, Gelsenkirchen, Germany, June 30, 1996. (Lecture with live demonstration of computer-controlled human face.)

Robot Rights Rally. Waagplein, Groningen, September 19, 1996. Lecture with computer-controlled human face. Music by *The Solenoids* (computer-controlled guitars) and computer-controlled pianos.

Musical Performances

Kunstuitingen by Joop van Brakel (performance), Willem Hienekamp (kinetic sculpture) and Remko Scha (voice programming). *Vox Festival*, Lantaren/Venster, Rotterdam. February 23, 1990. Also featuring Perfect Paul and Whispering Wendy.

Fonetiek by Joop van Brakel (performance), Remko Scha (voice programming) and Hans Stibbe (sample keyboards). STEIM, Amsterdam. May 16, 1991. Also featuring Perfect Paul and Whispering Wendy. (Double bill with *Electronic Animals* by Felix Hess.)

Pearl Harbour. Electronic opera by Hanna Boender (libretto), Remko Scha (voice programming) and Victor Wentinck (electronic music). Zeebelt, Den Haag, November 16 - December 3, 1994. Featuring Huge Harry as *Gallahim* and Whispering Wendy as *Mara*.

A Day in the Life. Experimental Sound Theatre by *Idée Fixe*. Powerhouse, Wakefield, England. March 30/31, 1995. Featuring Huge Harry as Master of Ceremonies, and a duet by Huge Harry and Whispering Wendy, mixed by Joop van Brakel.

Television Performances

"Towards a Digital Computer with a Human Face." Salto TV, Amsterdam. October 3, 1995.. (Lecture with live demonstration of computer-controlled human face.)

Curriculum Vitae

J. Arthur Elsenaar

GENERAL:

- born: 6 April 1962, Naarden, the Netherlands.
- 1987 involvement in private radio/ TV-stations in the Netherlands.
- 1989-1993 Fine Art Academy Minerva, Groningen, the Netherlands.

EXHIBITIONS:

(selected)

- 1991 May-September,
 • Image du Futur'91, Montreal, Canada.
 'Leaves', interactive Installation.
- September,
 • 'Out of Control', Ars Electronica'91, Linz, Austria.
 'Leaves', interactive Installation.
- 1993 June,
 • Final project fine art academy Minerva, Groningen, the Netherlands.
 'Body Convention', interactive body act during opening of the exhibition.
- September,
 • Gallery Fons Welters, Amsterdam, the Netherlands.
 'Body Convention', interactive body act.
- November,
 • 'Doors of Perception' conference, Amsterdam, the Netherlands.
 'Body Convention', interactive body act.
- 1994 May/ June,
 • Festival a/d Werf, Utrecht, the Netherlands.
 '():HumaTiCks of the Present:-[]', 'in situ' a number of wired, interactive extra's.
- Augustus,
 • ISEA94, Helsinki, Finland.
 'Corporeal-Machine-Anxiety', interactive lecture/ performance in co-operation with art critic/ theoretician Eric Kluitenberg.
- 1995 February,
 • X-Human, Milkfactory Den Bosch, the Netherlands.
 Huge Harry, 'On the Mechanism of Human Facial Expression'.
 Lecture/ performance in co-operation with Remko Scha.
- Digital Identities: Technologies of Meaning, Sheppard Gallery,
 University of Nevada, Reno, USA. (3 Feb.-3 Mar.)
 'Body Convention', docu-installation on this performance.

May,

- Babbage Dreams, Centrum Beeldende Kunst, Groningen, the Netherlands.
Huge Harry, 'On the Mechanism of Human Facial Expression'.
Lecture/ performance in co-operation with Remko Scha.

• Festival a/d Werf, Utrecht, the Netherlands.

- 'O N T V A N G E R' (=RECEIVER), a tableau vivant, a wired person listens to the radio, his facial expressions have to correspond to what he's hearing.

August,

- Klangpark, open air performance, V2_organisation, Rotterdam, the Netherlands.
'O N T V A N G E R' (=RECEIVER), a tableau vivant, a wired person listens to the radio, his facial expressions have to correspond to what he's hearing.

December,

- World Series on Culture and Technology, Groningen, the Netherlands.
'Compose your Emoticon', an internet performance where users could remotely control the face of a real person; creating artificial expressions.

• American Anthropological Association, 94th annual meeting,
Hilton Hotel, Washington, USA.

- Huge Harry, 'Towards a Digital Computer with a Human Face.'
Lecture/ performance in co-operation with Remko Scha.

1996 March,

- Pong '96, festival, Brown University, Providence, USA.
Huge Harry, 'Towards a digital computer with a human face.'
Lecture/ performance in co-operation with Remko Scha.

- Spring Colloquium series, The MIT Media Lab, MIT, Cambridge, USA.
Huge Harry, 'Towards a Digital Computer with a Human Face.'
Lecture/ performance in co-operation with Remko Scha.

June,

- Städtisches Museum Gelsenkirchen, Gelsenkirchen, Germany.
Huge Harry, 'Towards a Digital Computer with a Human Face.'
Lecture/ performance in co-operation with Remko Scha.

September,

- Festival 'Star is Born', Groningen, the Netherlands
"Huge Harry", Robot Rights Rally. Lecture with music by The Solenoids,
and computer-controlled human face.

• ISEA94, Helsinki, Finland.

- 'Corporal Machine Anxiety', interactive lecture/ performance in co-operation with
art critic/theatrecritic Eric Kluitenberg.

1995 February,

- X-Human, Milkfactory Den Bosch, the Netherlands.
Huge Harry, 'On the Mechanism of Human Facial Expression'.
Lecture/ performance in co-operation with Remko Scha.

- Digital Identities: Technologies of Meaning, Sheppard Gallery,
University of Nevada, Reno, USA. (3 Feb.-3 Mar.)
'Body Convention', docu-installation on this performance.

Biography Remko Scha

Remko Scha is involved with several projects concerning automatic art generation, including *The Machines* (automatic guitar band) and *Artificial* (random visual art). The results of these projects have been presented in major museums, galleries and rock & roll venues throughout Europe and the U.S. Remko Scha was trained as a physicist, and has worked on Natural Language Processing at Philips' Research Laboratories (Eindhoven, the Netherlands) and BBN Laboratories (Cambridge, Mass., USA). Currently, he is head of the Computational Linguistics Department of the Faculty of Arts of the University of Amsterdam. His theoretical writings have appeared in journals such as *Mediamatic* and *Linguistics and Philosophy*.