

## Glossary of Terms

### Alaap

Classical Indian (Hindustani) musical term depicting the slow introductory passage of improvisational melodic material before the establishment of the main *raga* composition.<sup>1</sup>

### Bharata Natyam

*Bharata Natyam* is an ancient and religious/ devotional South Indian classical dance form. It developed in the Hindu temples and courts culture, later transforming into a more secular form of entertainment and was "... codified and documented as a performing art in the 19th century by four brothers known as the Tanjore Quartet whose musical compositions for dance form the bulk of the *Bharata Natyam* repertoire even today. The art was handed down as a living tradition from generation to generation under the *Devadasi* system under which women were dedicated to temples to serve the deity as dancers and musicians forming part of the elaborate rituals. These highly talented artists and the male *gurus* (*nattuvanars*) were the sole repository of the art until the early 20th century when a renewal of interest in India's cultural heritage prompted the educated elite to discover its beauty."<sup>2</sup>

### Gopis (Milkmaids)

"According to the Hindu belief, *Krishna* was a reincarnation of lord *Vishnu* himself...[legend had it that] *Krishna* used to play pranks by drenching the village girls, with water and colours. At first it offended the girls. But they were so fond of this mischievous boy that soon their anger melted away." This humorous and impish behaviour colours "*Krishna's* courtship with his soul mate *Radha* and playing pranks with the *Gopi's*. The girls in the 'dairy' village of *Gokul* were mostly milkmaids, and, hence locally known as the *Gopis*. The same tradition has transpired through the ages, turning it into a community festival [*Holi*] of the masses. The *Holi* play of *Krishna* is documented in hundreds of ancient paintings, murals, sculptures and scriptures found across the subcontinent. *Holi* is also associated with the immortal love of *Krishna* and *Radha*."<sup>3</sup>

### Interactive engagement

The unique and subjective experience of human-computer meeting/ rendezvous, where the physical and corporeal human senses (sensorium) touch and intervene with an electronic computer based environment. Lucy Suchman discusses after Donna Haraway<sup>4</sup> that technologies "...are forms of *materialised figuration*; that is, they bring together particular assemblages of stuff and meaning into more and less stable arrangements.

---

<sup>1</sup> Gerry Farrell, "Reflecting Surfaces: the use of elements from Indian music in popular music and jazz", *POPULAR MUSIC: South Asia and the West*, Vol. 7 No. 2, May 1988, p192.

<sup>2</sup> Art India Net, *Bharata Natyam*, <http://www.artindia.net/bharata.html> [accessed 2 February 2005]

<sup>3</sup> FESTIVALS <http://www.indiaeducation.info/festivals/Holi1.htm> [accessed 22 July 2005]

<sup>4</sup> Donna Haraway, *Modest Witness @Second\_Millennium.FemaleMan\_Meets OncoMouse™: Feminism and Technoscience*, New York: Routledge, 1997, p11.

These arrangements imply in turn particular ways of associating humans and machines.”<sup>5</sup> Suchman argues for “... intelligent, interactive machines – interactive not just in the sense that that term references the particular dynamics of new computational media, but in the sense of machines that can engage in conversation with us.”<sup>6</sup> Theorist McKenzie Wark refers to this as a *Third Nature*, “starting with the telegraph, telephone, television -- all the way to telecommunications...based on the techniques of *telesthesia* -- perception at a distance. This of course brings a new series of contradictions in its wake. But just as second nature dominates nature, so third nature dominates second nature. The materiality of nature does not go away, it is just subjected to ever more abstract forms of power.”<sup>7</sup>

## Interface

“That boundary, or ‘interface’, delineates two separate bodies, one organic, the other artifactual.”<sup>8</sup>(virtual/artificial). The relationship between the human and the computer.<sup>9</sup>



Figure 38. The Prokopoff Perceptron, circa 1968<sup>10</sup>

<sup>5</sup> Lucy Suchman, “Embodied agencies at the interface”, *Plans and Situated Actions: The problem of human-machine communication*, 2<sup>nd</sup> Edition, Cambridge University Pres, 1987.

<sup>6</sup> Lucy Suchman op cit p2.

<sup>7</sup>Interview with McKenzie Wark by Tatiana Pentes Friday, December 10, 2004 2:11

<sup>8</sup> Lucy Suchman op cit p 1.

<sup>9</sup> “When applied to computer software, User Interface Design is also known as Human-Computer Interaction or HCI.”User interface Design and Usability Testing [www.usernomics.com/user-interface-design.html](http://www.usernomics.com/user-interface-design.html) [accessed 2 February 2005]

<sup>10</sup> Chris Csikzentmihalyi “The Prokopoff perceptron, circa 1968, has been reanimated as "Character Input," the second part of a five year project to reconstruct three obscure technologies from the history of computing. The first reconstruction, "[Species Substitute](#)," was an autonomous robotic entity created by the American Hydropower Institute in 1977. It was presented at Helsinki's [MuuMedia Festival](#) in 1996. "Character Input" is being unveiled at 1997's [International Symposium on Electronic Art...](#) In 1968, a Soviet scientist from Moscow University, while working on simple *perceptron* systems, came across a profoundly significant discovery. His research involved the recognition and discrimination of human faces. Funded mostly by a branch of the MVD for organizing criminal databases, Dr. Ilya Prokopoff was hoping to catagorize faces through the use of perceptrons, machines built on models of the architecture of the brain,

## Jazz <sup>11</sup>

"[Jazz] has its roots in both European and African musical traditions, mixed and baked in the cotton fields of the American south. It relies heavily on syncopation, which means the players slide the notes into the framework of the beat wherever it happens to feel right. That doesn't tell you much about the music, though. So I thought it might be best if I simply let musicians explain it."

What is jazz? <http://www.stmoroky.com/reviews/music/jazz.htm> [accessed 18 January 2005]

"I'll play it first and tell you what it is later." - Miles Davis<sup>12</sup>

"What we play is life." - Louis Armstrong

"Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But, man, there's no boundary line to art." - Charlie Parker



Figure 39. Serge Ermoll Jr (piano) Quintet, El Rocco Jazz Cellar, Kings Cross, Sydney, c. 1968

"I say, 'Play your own way. Don't play what the public wants. You play what you want and let the public pick up on what you're doing - even if it does take them fifteen, twenty years'." - Thelonious Monk.

"Never play a thing the same way twice." - Louis Armstrong

"Bebop was about change, about evolution. It wasn't about standing still and becoming safe. If anybody wants to keep creating they have to be about change." - Miles Davis"

---

extremely facile at pattern recognition." <http://web.media.mit.edu/~csik/research> [accessed 2 February 2005].

<sup>11</sup> What is jazz? <http://www.stmoroky.com/reviews/music/jazz.htm> [accessed 18 January 2005]

<sup>12</sup> What is jazz? <http://www.stmoroky.com/reviews/music/jazz.htm> [accessed 18 January 2005]

### **Kuchipudi**

*Kuchipudi* is a classical Indian dance drama form connected with the *Bharata Natyam* style, incorporating, gestures, speech and song, originally performed solely by men. This dance performance, founded by Siddendra Yogi, originated in small village in the Andhra Pradesh state, and dates back to the South Indian devotional (*Bhakti*) movement of the 17th century.<sup>13</sup>

### **Lord Jagannatha**

In the Hindu religion *Jagannatha* is the Lord of the Universe and an *avatar* (manifestation) of Vishnu, who along with his sister *Subadhra*, and brother *Balabadhra* forms one version of the holy Hindu trinity.



Figure 40. Lord *Jagannatha*, *Subadhra*, *Balabadhra*, the holy trinity

### **Macintosh computer**

“January 24 saw the twentieth anniversary of perhaps the most important computer advance of the personal computer age - the release of the Macintosh computer by Apple Inc in 1985. You would have had to used a computer before the Macintosh to realise what an advance it was. For a start, it was the first personal computer to bring to market the 'Windows' software invented by the Xerox Palo Alto Laboratories. (PCs waited until 1995 to adopt the same basic technology). It did many other things as well – it was probably the first computer with a friendly interface, the first to play music, the first to allow you to draw pictures and to introduce voice technologies. It was a remarkable step forward which, when accompanied by the desktop publishing software Apple introduced a few years later, saw the personal computer revolution take a giant step forward. To celebrate, Wired Magazine published a number of articles ... <http://www.wired.com/news/mac/0,2125,61730,00.html> as a starting point.”<sup>14</sup>

### **Nataraja**

---

<sup>13</sup> <http://www.delhitourism.com/dance/> [accessed 17 January 2005]

<sup>14</sup> Internet History Newsletter [http://www.nethistory.info\\_website](http://www.nethistory.info_website) [accessed 22 February 2005]

"Because You love the Burning -ground, I have made a Burning-ground of my heart - That You, Dark One, hunter of the Burning-ground, May dance Your eternal dance." ~ Bengali Hymn~<sup>15</sup>

"The significance of the *Nataraja* (*Nataraj*) sculpture is said to be that Shiva is shown as the source of all movement within the cosmos, represented by the arch of flames. The purpose of the dance is to release men from illusion of the idea of the "self" and of the physical world. The cosmic dance was performed in Chidambaram in South India, called the centre of the universe by some Hindus. The gestures of the dance represent *Shiva's* five activities, creation (symbolized by the drum), protection (by the "fear not" hand gesture), destruction (by the fire), embodiment (by the foot planted on the ground), and release (by the foot held aloft). As *Nataraja* (Sanskrit: Lord of Dance) *Shiva* represents apocalypse and creation as he dances away the illusory world of *Maya* transforming it into power and enlightenment."<sup>16</sup>



Figure 41. Hindu Lord of Dance – *Nataraja* (details of bronze sculpture)

### **New Media Art/ Digital Media Art**

The production of creative cultural objects that are enabled, exhibited and distributed by digital media technologies, including electronic networking, the Internet, and computer based technologies.

### **Odissi**

A classical form of Indian dance, originating from the state of Orissa, India. The dance was developed as a form of devotional Hindu worship in the temples – Puri and Jagannatha, Orissa, where *devdasi* (Hindu temple dancers) performed this sacred ritual dance as an offering to the Lord.

---

<sup>15</sup> Lotus Sculpture <http://www.lotussculpture.com/nataraja1.htm> [accessed 17 January 2005]

<sup>16</sup> Lotus Sculpture <http://www.lotussculpture.com/nataraja1.htm> [accessed 17 January 2005]



Figure 42. *Maya Darpan* and *Odissi* dance drama by Ileana Citaristi<sup>17</sup>

### **Participant/ Player**

The active engagement of human intervention and involvement in the unfolding of a computer game, computer program, electronic environment, or online Internet or networked experience.

**Retablo** "... referred to as "*laminas*" in Mexico, are small oil paintings on tin, zinc, wood or copper which venerate a multiplicity of Catholic saints. The literal translation for "*retablo*" is "behind the altar." This genre of folk art, deeply rooted in Spanish history, represents the heart and soul of traditional religious beliefs in 17th, 18th, and 19th century Mexican culture.... Counterparts to the retablo, ex votos are devotional paintings on canvas or tin that offer thanks to a particular saint in the form of a short narrative. In many events, a small child becomes ill, a favourite animal finally wanders home or a family narrowly escapes the clutches of death after their small house burns to the ground. The petitioner, grateful for a miracle received, dedicates a small painting (with a short testimonial) to the respective patron Saint."<sup>18</sup>

### **Shanghai** (quoted from Brian Castro, *Shanghai Dancing*)

"The formerly wide-spread use of unscrupulous means to procure sailors for voyages to the orient] 1a: to put aboard a ship by force often with the help of liquor or a drug...b: to put by force or a threat of force into or as if

<sup>17</sup> *Maya Darpan* and *Odissi* dance drama, Year of production – 1993, Choreography - Dr. Ileana Citaristi Concept and script - Sri Jivan Pani, Music - Sri Partho Das, Light and sound - Arun Madkaikar, Dancers - 6 females and 1 male, Duration - 53 min. "The concept of Maya in Indian philosophy is as metaphysical as poetic. Maya Darpan, the choreographic composition based on the *Odissi* style has been inspired by the poetic treatment of the concept of Maya in various Upanishads. In the first scene we are facing the watery surface of the Timeless Being; the moment 'Time' or 'Rhythm' creeps in, the dimension of 'Space' takes shape and 'Prakruti' or Nature is born.

<http://www.kalinga.net/ileana/maya.htm> [accessed 2 February 2005]

<sup>18</sup> Mexican *Retablo* Art [www.mexicanretablos.com/information.htm](http://www.mexicanretablos.com/information.htm) [accessed 20 July 2005] and Dawn Ades, *Art in Latin America: The Modern Era, 1920-1980*, Yale University Press, New Haven and London 1989.

into a place of detention...2: to put by trickery into an undesirable position...”<sup>19</sup>

**Shanghai-dancing** (quoted from Brian Castro, *Shanghai Dancing*)

“To cast a line from an old spool: it is the attainment of disorientation and instability.”<sup>20</sup>



Figure 43. Rose Tang, Cabaret Taxi Dancer performance, blackBOX interface still

### **Raga**

A *raga* is a classical Indian musical expression. “A *raga* is a detailed exploration of a particular musical mode in a sectionalised manner – in free time, with regular pulse and with meter. Each *raga* is identified by characteristic ascending and descending in order of notes, phrases, important tones which have special relevance to the rag and an aesthetic dimension...”<sup>21</sup>

### **Taximia**

*Taximia* is the elaborate improvisational introduction to a song in *Rembetika* (the Greek Blues), in the same way the Hindustani music has an introductory *Alaap*.

### **Taxi-Dancer**

“Tens of thousands of Russians fled to China after the 1917 Bolshevik Revolution, many of them aristocrats or White Russian army officers. By 1932, there were about 25,000 Russians living in Shanghai. They were stateless, disowned by the communists and ignored by the rest of the world. They brought a new kind of style to Shanghai, but also through their poverty and desperation, gave the native Chinese a glimpse of the

---

<sup>19</sup> Stella Dong, *Shanghai: The Rise and Fall of a Decadent City*, Harper Collins, New York, 2000, p2.

<sup>20</sup> Brian Castro, *Shanghai Dancing*, Giramondo Publishing, Australia, 2003, p6.

<sup>21</sup> Gerry Farrell, "Reflecting Surfaces: the use of elements from Indian music in popular music and jazz", *POPULAR MUSIC: South Asia and the West*, Vol. 7 No. 2, May 1988, p191.

fact that white people were not necessarily the infallible master race. There were Russian musicians and dancers and poets. Some of the men became bodyguards to Shanghai's rich, while the stylish, desperate White Russians girls in the ballrooms and bars of the city were famous for their beauty." Many Russian women danced in the clubs with men who paid with tickets.<sup>22</sup>

"Nowhere in the world, I should think are there so many cabarets in proportion to the total white population. They range from the cheap and respectable *palais de danse* to more select resorts with exotic names like 'Paradise,' where beautifully dressed professional dancers, mostly Russian, obligingly dance with all comers on the sole condition that they order champagne."<sup>23</sup>

### **Rembetika**

The origins of the word *Rembetika* can be traced to: *rembet* – an old Turkish word meaning "of the gutter"; (b) *rebenok* – the Serb word meaning "rebel"; (c) *rebet asker* – Turkish phrase referring to/meaning "people who would not submit to authority"; (d) *re, rab, ruba'a* – the Persian/Arabic meaning "four", "quatrain"; (e) *rab* – Hebrew meaning from which the word "Rabbi" is derived; (f) *rembetiko* – corruption of the archaic modern term *Remuastikos* (meditative) derived from the word "remvo" or "remvazo" – meaning to wander, or literally "my mind is wandering in an anxious mood."<sup>24</sup> The 'fragmentary' qualities of "wandering' through the interactive text and the idea of music of the *ghetto* connect with the broader concerns of this project.<sup>25</sup>



Figure 44. *Rembetika* musicians (refugees) at fish market at Piraeus, Greece, 1937<sup>26</sup>

---

<sup>22</sup> Tales of Old Shanghai [www.earnshaw.com/shanghai-ed-india/tales/t-russ.htm](http://www.earnshaw.com/shanghai-ed-india/tales/t-russ.htm)  
[accessed 18 March 2005]

<sup>23</sup> *From an English Journalist in 1927* [www.earnshaw.com/shanghai-ed-india/tales/t-russ.htm](http://www.earnshaw.com/shanghai-ed-india/tales/t-russ.htm)  
[accessed 18 March 2005]

<sup>24</sup> Elias Petropoulos, "Introduction" in *Songs of the Greek Underworld: The Rembetika Tradition*, (Translated by ed Emery), Saqi Books, London, 2000.

<sup>25</sup> Gail Holst, *Road to Remetika: music of a Greek sub-culture, songs of love, sorrow and hashish*, Denise Harvey Publisher, Limni, Evia, Greece, 1994, p64.

<sup>26</sup> Gail Holst op cit p28.