Rockefeller Foundation New Media Fellowships

2003 Project Cover Form

NAME: Beth Coleman & Howard Goldkrand

Title Information Portrait Project

Genre media performance and Web-based work

Applicant's Role in Production creators and designers

Production Format new media studio; Web-based exhibition

Anticipated Length ---

Color/B&W multimedia

Sound/Silent multimedia

Brief Project Description (do not exceed space given below)

Our project, Information Portraits, is an exploration of the idea that portraiture is no longer 'still life' but can be a form of dynamic distributed network. The Information Portrait project uses new media as a way to augment, converge, and experience representations of self with our shifting patterns in taste and habit. The Information Portrait project consists of three modes toward production: the mobile media studio (a real object), the space of communication (person-to-person), and interactivity (person–to-media). The media performance is the phase in the project during which the materials that make up the Information Portraits are created. The final aspect of the project is the translation of the material developed out of the performances into networked Information Portraits, which are then exhibited on a Web site. The Information Portraits are, in effect, a mapping of various individuals and their neighborhoods. The gesture is to recreate a context while creating a new media experience.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

NAME: Beth Coleman & Howard Goldkrand

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title Mobile Stealth Unit

Year 1999

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
_x_ Other media sculpture	_x_ Other installation diagram, QuickTime, slides	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: view sculpture diagram (Jpeg), then QuickTime and slides for installation view

Description of Work (use an additional sheet if necessary)

Support materials: sculpture diagram (Jpeg), installation view QuickTime, installation view slides

The sculpture Mobile Stealth Unit is an information retrieval and dispersal droid. In making this piece, we converted a Worksman delivery tricycle into a new media input and output device. The unit works as a mobile transmission station. The MSU is both a

Web-based project where users are able to control a live camera attached to the front of the bike and listen to its audio transmission, as well as a site-specific sound sculpture. As a conceptual gesture its aesthetics span Futurism, California Low Rider culture, the readymade, the robot, as well as homemade sound system culture. The MSU functions as an artifact and a transmitting device that disperses audio information and collects visual data. The piece has been installed internationally, and from each site it has collected "data" (Web cam and audio log). MSU addresses a notion of site-specific installation and sculpture in real time and virtual terrain.

Materials: The Mobile Stealth Unit is entirely wireless and fully operational as a mobile data distribution and sampling mechanism. There is a deep cycle rechargeable battery internally to run the sound and computer and a wireless Local Area Network (LAN) off an Ethernet port for the broadband Internet connection. The laptop receives an audio broadcast of an mp3 file format sound stream, which we program. In turn, that sound signal from the computer is sent via radio frequency (local to a one mile radius) to the sound system. The radio receiver on the unit broadcasts this dislocated stream through the 1800 watt handmade sound system. The "retrieval" aspect of the system is via a camera sitting on top of the unit that transmits a live signal served from the laptop onto the Web, where viewers can pan, tilt and zoom around the space from the perspective of the driver.

Exhibition history: MSU was commissioned by curator Okwui Enwezor for the international exhibition "Mirror's Edge." It has been installed at the Bildmuseet, Sweden, Castello de Rivoli, Italy, Tramway, Scotland, and Charlottenberg Museum, Copenhagen

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Title

Year

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
_x Installation	__ Installation	__ Unix
__ Other_____	_x Other_audio CD, digital video__	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: CD and QuickTime can be viewed in either order. Listen to tracks 1-3 and 17, and 20. Please look at images and text in booklet of SoundLab Flav-O-Pac CD as part of the submitted materials.

Description of Work **(use an additional sheet if necessary)**

Support materials: The work samples we have provided to document SoundLab are the CD, Flav-o-Pac, and the single-channel digital video Tilt. Both pieces are created by Beth Coleman and Howard Goldkrand. The Flav-o-Pac is an example of an audio-based Information Portrait. The video demonstrates the kind of visual work shown at SoundLab.

SoundLab Cultural Alchemy is an ongoing project now in its seventh-year in which we investigate live media performance and installation. Beth Coleman & Howard Goldkrand are the creators and codirectors of SoundLab Cultural Alchemy, founded in 1995. For the SoundLab project we invite media artists to work in an open-studio/laboratory context. SoundLab is a studio for what we consider electronic architecture. We transform a site into a fully immersive sonic and visual experience. The SoundLab project is proud to be involved with technological innovation, beta testing new media software and hardware, as well as creating our own formats and platforms from which to work. As an installation, SoundLab utilizes an open architecture displacing the traditional proscenium performance space for an integrated system, meant to initiate a decentralized social space.

Our most recent SoundLab event was a free concert and screening of the seminal hip hop movie Wild Style in the historic location of the East River Park bandshell for 3,000 people. We have also created performances in the Brooklyn Bridge Anchorage, an empty floor of a skyscraper in the financial district, and on a boat in the Hudson River. The nomadic gesture of relocating for each event as well as the use of "alternative" or non traditional performance spaces allows the participants to be on an equal base of dislocation and without habits of identity in relation to the space. This sense of dislocation functions as a way for a diverse community to feel comfortable together—all sharing/experiencing a space for the first time.

Materials: multi-media installation including handmade Trinidadian sound system, film, video, and new media devices. Participating artists include artists such as Anti-Pop Consortium, DJ Spooky, Autechre, Plaid, DJ Krush, Arto Lindsay, Cannibal Ox, and Christian Marclay. The summer 2001 "Kaiju Monster Wrestling" SoundLab gathered 1000 screaming wrestling fans for an electrotectural beat-down.

Exhibition history:

1995-1996, Haus of Ouch, New York

1996 Tasty Shows, Seattle

1996, Wu Mei Karate School, New York,

1996, Volksbühne, Berlin,

1996, Brooklyn Anchorage with Creative Time

1998, Cyber Theater, Brussels

1997, Whitney Museum of American Art Biennial, off-site Skyscraper, New York City,

1997-2000, Dragon Gate Market, Chinatown,

1998, Gale Gates, et al, New York,

2000, Smack Melon Studios, sponsored by Smack Melon,

2001, Experience Music Project, Seattle

2002, East River Park bandshell

Flav-o-Pac 1998 (audio 72 min)is an audio portrait of four years of work in the SoundLab electrotectural installation. It is not a "live at SoundLab" CD but an

interpretation (or remix) of a certain moment and location in New York experimental electronic culture. We took the sets from various musicians who have played over time at SoundLab and remixed the sets into virtual versions. The CD has been distributed with the Volume exhibition, P.S. 1 Museum of Contemporary Art, at the Henry Art gallery and Experience Music Project Seattle, and commercially distributed.

Tilt 2001(3:44 digital video DVD) is an example of the experimental visual work developed for the SoundLab installations. This video by Beth Coleman and Howard Goldkrand is a study of broken data streams and the detritus of information. All the samples used in the video are taken from the "broken bits" at the end of tapes or technical accidents. The organizing factor to the "accidents" is that they were all from experiments with old media tools such as a Fischer Price Pixel camera or early single channel video cameras. The piece is in three acts, defined by the original audio composed for the work. Tilt was developed for the live media mixing context of SoundLab, but was subsequently edited by the artists for exhibition. The title is both a quotation of the pinball machine warning and the idea of the twisted or tilted notion of the broken as material for creation. Exhibition history: SoundLab Cultural Alchemy, Miami ICA, Stephen Stux gallery, and MIT List gallery, and The Studio Museum of Harlem.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

NAME: Beth Coleman & Howard Goldkrand

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title Vernacular software (work-in-progress)

Year 2001-3

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
_x Software	__ Software	__ Windows
__ Web	_x Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	__ Other_____	

Web Info (answer only if sample work is in Web format)

__URL http://flux.plumbdesign.com/colorwheel/color_Default.html (if more than one please list them below)

_x Browser requirement __Netscape or Explorer___

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

Support material: the URL supplied is a demonstration of Vernacular's behavior using the ThinkMap software. http://flux.plumbdesign.com/colorwheel/color_Default.html

Vernacular is a software that coins an interpretative language of data flow. It is a tool for live and networked media performance as well as a personal software droid for your desktop. Vernacular is a work-in-progress that has recently been awarded funding from

Electronic Arts Intermix. This project is an initiative that allows users to create highly nuanced modes of data organization. Vernacular is versatile enough to be used as a multi-platform live performance instrument. Using ThinkMap software, a Java based application as the backbone program, we are creating with Vernacular a user-friendly data port. Our goals with the design of Vernacular is an excavation of interface ecology: literally, what are the modes of accessing information and how do those forms shape the sense we are making of these intense and intensely mediated times. Digital information is all created equal, in zero and ones. The prioritization, use, and manipulation of that data are up to the user.

Vernacular allows a user to tag data with "metatext" markers. The software can then be applied to the manipulation of the metatext. The project amplifies and creates relationships between sets of data: personal choice is automated and rendered a virtual object. With the tremendous computational power we now have on our desktops, we are discovering new relations of associative patterns. Vernacular is a tool to explore the personal patterns of digital space. Vernacular will have its debut as the central software tool in a media performance by Beth Coleman and Howard Goldkrand at de Waag New Media Center, Amsterdam 2003.

Beth Coleman & Howard Goldkrand

Artist Statement

Our work is interdisciplinary, combining media installation, moving bodies, sculptural objects, software programming, and political objectives. In a sense, we understand ourselves to be making art as context providers, creating dynamic architectures out of the materials of contemporary culture. We like to think that we can "steal time"--that is take time out of daily routine or habitual pattern and open it up to moments of the unaccountable, of delight, and unpredictable potential.

We often begin a project with a conceptual gesture that is then translated to form. For instance, the Mobile Stealth Unit (sample work 1) began as an imagination of a cloud of sound that could recast itself into shapes and rooms constructed from its own frequencies. As a physical object (mixed media, Workman tricycle, sound cabinet, Web camera, laptop, radio transmitter, electronics, 1999) it became a prototype for an android that gathers and disperses abstract messages of sound and image within an urban experience.

Two concepts that continue to inform our work are "cultural alchemy" and "electrotectural." Cultural alchemy speaks to the idea of diverse people working in concert, while electrotectural addresses an idea of an electronic architecture. These metaphors of recombinance and potential describe our process.

Information Portrait Project

What is it to create a portrait in the age of information? With our project we explore the idea that portraiture is no longer "still life" but rather a form of dynamic distributed network. The Information Portrait project uses new media as a way to augment, converge, and experience representations of self with our shifting patterns in taste and habit. Given the framework that new technology relies on speed, motion, and the re-combinable, we are developing a form that uses those traits to address duration, aesthetic value, and the very human qualities of memory and resonance. The Information Portrait project in this sense is a "site reading" of an individual or a group, capturing the subject's environment, stimuli, yearnings, and passions as its source code. It is a dynamic form that challenges in a new way our relationship to the mimetic.

From the Paleolithic period of cave paintings to the present, portraiture has always been a form that represented not just an individual but a time and context, either by means of the media used or by the method employed. In the portraiture of the 20th century such as Andy Warhol's silk screens, or more recently Bill Viola's video portraits, we find instances of portraiture where questions of technology appear at the forefront. This recent history inspires us to further push the tools that we use into new modes of expression. The Information Portrait can be understood as quantum cubism, if you will. Where cubism expressed simultaneous perspectives in two dimensions, we are working with multidimensional representations of self relayed into media signals – visual, audio, textual, etc.

The Information Portrait project consists of three modes toward production: the mobile media studio (a real object), the space of communication (person-to-person), and interactivity (person–to-media). We are calling the mobile production studio for the portraits the "Mobile Nodal." This is our portable palette and easel. The mobile studio is constructed from an ice-cream truck that is reformatted into a digital production studio and Internet broadcast unit. The use of the ice-cream truck is an important visual and tactical choice for the project. It has a powerful iconographic status in the American landscape that crosses the boundaries of gender, age, and race. The Mobile Nodal's forays into neighborhoods combines the tradition of the traveling nineteenth-century photographer with the automated arcade photo booth, the satellite transmission truck, and the troubadour. The mobile studio is equipped with audio-visual software on laptops, digital video and still cameras, audio recording, and other data devices. There are also peripherals such as a printer, scanner, CD burner, as well as traditional art materials, photographic backdrops, and lighting.

The truck is the central structure for a live media performance on site and at the invitation of participating communities. The media performance is an entirely interactive event where we, as the organizing artists, share information and skill sets about the technology with people who share information about their lives and who they are (in effect, their own particular skill sets). The media performance around the Mobile Nodal studio functions as an analogue point of exchange—of knowledge, of interests, and of skills—where the materials of the Information Portrait are created and collected. For this project, we have particular interest in neighborhoods where Internet connectivity and

computer culture are not yet easily accessible. We want to work with people straddling the "digital divide" or abandoned on the side of the totally unplugged.

The final aspect of the project is the translation of the material developed out of the Mobile Nodal performances into networked Information Portraits. The portraits are edited by us at our studio, then exhibited on a Web site. Taking advantage of the modular form of new media, we design the Information Portraits as dynamic objects. Such media events as real-time playback and interactivity (uploading new content or morphing existing content) are some of the affective tools that we make available online for the project. In this sense, Information Portraits are living portraits that grow with the subject and can be altered live and direct from the Web site. The portraits can be viewed by all, but it is only project participants who can update, alter, and manipulate their networked portraits.

In terms of content, the portraits can include any variation or interpretation of self-representation the subject chooses: a recording of a heartbeat or biorhythms, a time-lapse view from a bedroom window, a mapping of habitual trajectories during the course of a week, all the Web sites surfed in a given period, etc. A portrait can include a soundtrack of the subject's life, from favorite tunes to a recorded statement of fears and dreams intermixed with the ambient sounds of the street they live on. Using the equipment from the Mobile Nodal studio, participants can render into binary code any signal to be included. The Information Portraits are a virtual mapping of the various individuals and their neighborhoods. The gesture is to recreate a context while creating an experience.

The Rockefeller fellowship gives us the opportunity to create a new vocabulary of portraiture using the dynamic tools of new media. The majority of the grant will go to the

construction of the Mobile Nodal media studio and the media materials needed to create the Information Portraits. A portion of the budget is allocated to design and support of the networked exhibition. The forms, strategies, and methodologies we engage for this project we have utilized throughout our body of work. The three projects we site as precedents for the successful completion of the Information Portrait project are: Mobile Stealth Unit interactive media sculpture (sample work 1), SoundLab Cultural Alchemy media performance and installation (sample work 2), and Vernacular software project, a remix tool (sample work 3).

Beth Coleman & Howard Goldkrand

Information Portrait Project

$35,000 Budget

$3,500.00 Computer A/V editing station – G4 DP power mac Mobile Nodal Studio

$3,300.00 Computer A/V editing station – G4 power book Mobile Nodal Studio

$2,500.00 Software Package – audio and visual Mobile Nodal Studio

$2,000.00 Additional Video and Audio recording devices Mobile Nodal Studio

$1,400.00 Art Materials, scanner and Polaroid film Mobile Nodal Studio

$9,000.00 Used ice cream truck with power generator Mobile Nodal Studio

$3,000.00 Conversion of interior/exterior Mobile Nodal Studio

$1,700.00 Insurance coverage, per year Mobile Nodal Studio

$1,400.00 Storage and Diesel Fuel, per year Mobile Nodal Studio

$3,500.00 Web hosting and Design fees

$700.00 Misc. needs

$1,000.00 Project Publicity budget

$2,000.00 Cultural Alchemy studio maintenance and office supplies

This budget outlines the costs of the entire Mobile Nodal Project, including the creation of the Mobil Nodal Studio, the Mobil Nodal Performance, and Mobil Nodal editing and online support for Web exhibition. The majority of the budget for the Information Portrait project goes to the creation of the mobile studio and basic materials. This budget basically donates the time of the artists to the project. We feel very strongly that this project to be realized and will of course utilize as much of the equipment and skills from our studio, Cultural Alchemy, as possible.

Beth Coleman is a new media artist working in multiple formats, including text and sound. Since 1995, She has been co-director of SoundLab Cultural Alchemy, an electronic-media event, and one of its resident artists. She has created works for exhibition and performance and tours internationally as electronic composer and DJ M. Singe. She was a featured speaker at the Race and Digital Space conference, MIT, and the Center for Civic Dialogue, Harvard University. She was a 1998 Harvestworks Digital Studios artist-in-residence. Her written work has been published in various journals and catalogues including: Parkett, Gagosian Gallery, Torino Museum of Contemporary Art. Coleman is currently a guest-lecturer in new media and technology theory at University of California, Santa Cruz. b. May 24, 1969, New York, New York. Academic Education, Yale University, B.A., MacCracken Fellow 1996-2000, New York University

Howard Goldkrand is an artist working with a mixed vocabulary of visual installation, sculpture, site specific conceptual work and sound. He has exhibited sound, photographic and media installation works internationally. In 2001, He was a Chinati Foundation artist-in-residence, Marfa, Texas. He was a 1998-1999 artist in residence at PS 1 Museum of Contemporary Art, Long Island City, New York. Since 1995, he has been the co-director and artistic director of Cultural Alchemy's SoundLab, the electrotectural nomadic happening, designing its visual and sound environments. He has consulted on multi-media installation and video development for Rennie Harris Pure Movement, Hot Mouth, the Red Hot Organization, and Never Stop organization, as well as producing the sound for the inaugural Tribeca Film Festival, 2002. b. March 6, 1969, Fort Riley, Kansas. Academic Education, Wesleyan University, Oxford University, independent study in philosophy

Selected Exhibitions Projects and Performances

Free House, 2002-2003
Beth Coleman and Howard Goldkrand, new media performance and installation. Free House is an arts initiative organized by Dutch artist Jeanne van Heeswijk for the city of Rotterdam. Coleman and Goldkrand are commissioned to create public art works in collaboration with various Rotterdam immigrant groups.

Untitled, 2002,
Beth Coleman and Howard Goldkrand, engraved aluminum with enamel automotive paint, audio, "Word" exhibition, Diverse Works, Houston, 2002

POP OFF, 2002
Beth Coleman and Howard Goldkrand, multimedia installation/performance, Jiffy Pop & radio transmission, W139, Amsterdam, 2002

Root Culture, 2001
Howard Goldkrand, multimedia sculpture, tree trunk, subwoofer, electronics; music Beth Coleman. "One Planet Under a Groove: Hip Hop and Contemporary Art," Bronx Museum, New York, 2001

TILT, 2001
Beth Coleman and Howard Goldkrand, 3:44 digital video DVD, SoundLab Cultural Alchemy, 2001; MIT List Gallery, Massachusetts Institute of Technology, 2001; ICA Miami, 2001; Stefan Stux Gallery, New York, 2001; Studio Museum of Harlem, 2002 (sample work 2)

Vernacular Broadcast, 2001,
Howard Goldkrand, multimedia installation/performance, radio transmitter, audio equipment. In this project Goldkrand designed a short-range transmitting radio station open to the public, Chinati Foundation, Marfa Texas, October -December 2001.

To Save My Life, 2001
Howard Goldkrand, site-specific photo essay for Otto projects, Copenhagen, Denmark, 2001

Untitled Room Reading Device, 2000
Howard Goldkrand, multimedia sculpture, bass valve cut in wall with Hill Foundation bass cabinet, Moog Source, 2 computers with monochrome flat screens, keyword search with netomat.net, Andrew Kreps Gallery, 2000, New York City

Say *My Name*, 2000
Beth Coleman and Howard Goldkrand, 2:22 audio loop, CD. Group show P.S. 1 Museum of Contemporary Art, 2000

Open Mouse, 2000-2002
Beth Coleman and Howard Goldkrand (SoundLab) with Rhizome.org. This is a monthly event where digital artists sign up online to show their work in a live, informal performance setting, the way open mic nights used to work. Though this event is performed locally it is broadcast online and has an international community.

Mobile Stealth Unit (Pink Noise) Series 002, 1999
Beth Coleman and Howard Goldkrand, multimedia sculpture, workman tricycle, sound system, Web camera, laptop, software, electronics. "Mirror's Edge" exhibition, curator Okwui Enwezor, BildMuseet, Umeå, Sweden, Vancouver Art Gallery, Vancouver, Castello di Rivoli, Torino, Edinburgh; Charlottenberg Museum, Copenhagen, 1999-2001 (sample work 1)

Product 662a, 1999
Howard Goldkrand, multimedia installation, wall paintings, rubber balls, sound. Group show, P.S.1 Museum of Contemporary Art, Long Island City, New York, 2000

Monster Exist There, 1999
Howard Goldkrand, multimedia installation, wall paintings, light, architectural sculpture on wall and floor, sound. Artist's Space project room, New York City, 1999

Blasted Kiss, 1997

Howard Goldkrand, Duratrans photo / x-ray box series. "I Love NY" exhibition, Ludwig Museum, Cologne, Germany, 1998

Semiconductor/Thermal Dynamic Reading Project, 1999-2000
An electronic lounge, curated by Beth Coleman. The series brought together writers with electronic visual and sound artists, to collaborate in presenting a "live" hypertext work. Tonic, New York City, 1999-2000, sponsored by Harvestworks Digital Studios and the Robison Foundation

Betty Mann Takes a Stand, 1998
Beth Coleman, electronic comic book, text and audio, the Kitchen, New York, 1998. Performance piece written and directed by Beth Coleman featuring text, music (turntables, electronics, cello, voice).

SoundLab Cultural Alchemy, 1995-present
Beth Coleman and Howard Goldkrand, multi-media installation including handmade Trinidadian sound system, film, video, and new media devices, software and hardware design, various locations. (See sample work 2 for detailed description)

Performance

"Digital Juke Box", 2001
Beth Coleman and Howard Goldkrand, media presentation, Digital Art Conference, Brown University

Experience Music Project, 2001
Beth Coleman and Howard Goldkrand, sound and digital video mix, Experience Music project, Seattle, Washington

Rome and Jewels, 2000
Howard Goldkrand video installation for Rennie Harris Pure Movement, Philadelphia, scenic design and live video mix.

Steim Institute, 1999
Beth Coleman and Howard Goldkrand turntables and electronics, Amsterdam, Holland

Electronikaldia, 1999
Beth Coleman and Howard Goldkrand, turntables and electronics, San Sabastian, Spain

Abstrakt Future Lounge, 1999
Club Fahrenheit, New York City, weekly DJ and visual mixing curated by Beth Coleman and Howard Goldkrand

Impakt Festival, 1998

Beth Coleman and Howard Goldkrand with Dr. Rosi Braidotti, turntables, minidisk, effects and voice, slide and video projection, Utrecht, Holland

Jungen Muzik Spiel, 1998
Beth Coleman and Howard Goldkrand, turntables, electronics, slide and video projection, Volksbuhne, Berlin, Germany

1998, Experimental Music at the ICA, Beth Coleman and Howard Goldkrand, turntables and electronics,London, England

"Instrumental Correspondence," 1997
Beth Coleman and Howard Goldkrand, sound and silent film, Brooklyn Museum of Art, Brooklyn New York

Electronic Lounge, 1997
Beth Coleman and Howard Goldkrand, live sound performance, turntables, Institute of Contemporary Art, London

Discography

Duos, 2001,
Beth Coleman and Fredy Studer, electronics and drum, 74-minute CD, For 4 Ears Records, 2000

Summer Reading, 2000
written and produced by Beth Coleman and Howard Goldkrand, CD, 74 minutes, *Nu Magazine of Nordic Art*, 2000

Pink Noise, 1999,
Written and produced by Beth Coleman and Howard Goldkrand, 8cm CD, 24 minutes, commission Bildmuseet Umea for "Mirror's Edge" exhibition

Flav-0-Pac: Memeograph I, Live fragment's from Cultural Alchemy's SoundLab, 1998,
Curated, written and produced by Beth Coleman and Howard Goldkrand, CD, 74 minutes (sample work 2)

Bass Bombs, 1998,
Produced by Howard Goldkrand, featuring tracks by Melvin Gibbs, DJ I-Sound, Scud, and Acustyk, 12" vinyl, SoundLab Records

Right Hand Door/Left Hand Door, 1997,
Written and produced by Beth Coleman and Howard Goldkrand, 7" vinyl, SoundLab Records.

Stereophonic Retina, 1997,
Written and produced by Beth Coleman and Howard Goldkrand, 8cm CD, 24 minutes. Exhibited at Whitney Museum of American Art 1997 Biennial