

Editorial - Thank You for Your Patience

Patrick Lichty

As I sit to write this in February 2008, I am communicating to you, our readers, with complete understanding that this has been the first *Intelligent Agent* since August 2006. That was the 132-page issue that constituted proceedings for the ISEA/ZeroOne 2006 symposium in San Jose. I think that says volumes. It was an amazing project, but honestly, it has taken over a year for us to recover while, among other things, I completed my initial time in academia at Columbia College Chicago. There have been questions in regards to when the next issue was coming out, and whether we were still in existence at all. In regards to this, I want to iterate the title for this missive - thank you for your patience. I will say that publication may not be on the 15th of the first month of every quarter, I will say that we will be "more frequent".

Secondly, but also foremost, I am really pleased that this issue is largely constituted of thematic content from another great event; the *Social Fabrics* exhibition hosted by the LEONARDO Educational Forum at the College Art Association in Dallas Texas. This exhibition, curated by Susan Ryan of Louisiana State University and myself, continues a conversation on fashion and technology and wearable New Media. For this issue, we have a fine array of critical essays on the topic, as well as a full catalogue of the works displayed in a live modified runway show. This exhibition is an extension of the dialogue created by the *Wearable Futures* (London), *Sartorial Flux* (Chicago), and SIGGRAPH CyberFashion shows. Susan and I are thrilled by the work included in this show, and have enjoyed the opportunity to dialogue with the worlds preeminent artists in the genre, and for this we are truly grateful. There are many people to thank in the creation of the show, and I invite you to note all the people who have given their generous support in our acknowledgements.

In January, Rhizome.org announced its 2008 Commissions competition, which had certain distinctions that made me think about the nature of the overall practice of New Media as an art practice exclusive to itself. In the call, the statement related that Rhizome was shifting its curatorial focus to the support of broader sets of media art, including video, performance, and so on. In response, Tim Whidden, on the MTAA blog, wrote that MTAA as such has not been focused solely on New Media as such, but on conceptual practice. Taken in context with Barbara London's



Lichty at Video Vortex, Amsterdam, Photo:Anne Helmond

assertion in her statement for the 2007 *Automatic Update* show that New Media (sic) as a specific art form died with the Dot-Com crash, it's hard not to "give up the faith" on New Media. What seems clear is that there has been a systematic integration of New Media practices into the Contemporary scene. This can be evidenced by the Sundance *New Horizons* program and the changing of organizations like ISEA and Rhizome. While there is still something to New Media as a community-based genre with its own festivals and events, it is also obvious that the terrain has changed.

What this means for *Intelligent Agent* is that as its editor, I am considering material that might have been seen more tangential to our mission than before. For example, although Brian Cowlshaw's essay on "High-Pop" addresses literary genres, I also feel that it also draws strong analogies to certain Pop aspects of New

Media, such as the 8-Bit movement. While my intent is to remain firmly centered within the Venn diagram of technology and media art, I also realize that on occasion, broader perspectives may give us a greater context for the larger cultural milieu that Contemporary New Media artists have become a part of. I think this is only reasonable as, there are issues of culture, including historiography, histories, literature, media, art, sociology, and more that comment in the changing nature of the New Media community and its emergent multivalence. I have not given up the faith, but have merely seen my environment for what it is. Again, thank you for your patience.

And lastly, it is exciting to have the prospect of having another print issue in my hands, with the emergence of new on-demand printers like Blurb and Lulu. It's my hope that the flexibility of these presses create more options for the production of varied Intelligent Agent documents.

We live in interesting times. And for those of you who are reading this ending sentence, I want to just say thanks. Not for your patience, just thanks.

Fish Hook Dress, by Irena Morris (Eshi Otawara)

