

A high-contrast, black and white photograph. In the foreground, a hand is visible, holding two dice. The hand is positioned over a reflective surface, which shows a clear reflection of the hand and the dice. The background is dark and out of focus. The lighting is dramatic, with strong highlights on the hand and the dice, and deep shadows elsewhere. The overall mood is mysterious and suspenseful.

BILL SEAMAN: **RED DICE**

**C'ÉTAIT**  
*issu stellaire*

**CE SERAIT**  
*pire*

**non**

**d'avantage ni moins**

**indifféremment mais autant**

Bill Seaman: Red Dice /Read Dice

Where does one begin to discuss a work like Bill Seaman's *Red Dice*? Is there a beginning? The original video footage for the work, many hours of tape, was shot in June 1997 at several sites in and near Ottawa, Canada's capital, where nature is never distant. If this is the beginning point for *Red Dice*, there is already a remarkable consistency of vision here. The tapes show the work of an artist of long experience who has learned what he needs, what to look for. The proximity of the locations to the place where the work will be shown and the consistency of the season in the images form an interesting undercurrent, but these are not of paramount importance to the way the finished work will look or what it will signify. More important, perhaps, is the artist's vision – his ability to frame an image, to move the camera deliberately and precisely, to seek and find the right view, rhythm, or motion, the detail that enlivens the image. And equally important is his search for images that will signify an earlier time, without nostalgia. The mechanical loom, the mill, the player piano, these recurrent images belong to another century yet persist into our own time, as technologies still in use or in radically transformed states. Their relatively simple mechanics or punched paper controls are the ancestors of today's computers. More beginnings.

The commissioning of *Red Dice* by the National Gallery of Canada has been a long and fascinating process, initiated in 1996 by the then associate curator of Media Arts, Jean Gagnon. The work will not be complete until it is installed for exhibition. Its first milestone was the completion of a videotape upon which the installation is to be built. This linear version, voice and music layered over images tightly edited from hours of original footage to a length of

**Red Dice**  
by Bill Seaman

*surfaces*  
*the signature of cyphers*  
*re-cast*  
*chance*

*ever sever severe*  
*the never meaning thrown*  
*ever the reviver*  
*n dimensional*



*the bridge*  
*has eyes*

*modeled*  
*re-cast*  
*recombinant codes*

*energy state encryption*

*null paths*  
*intervals of light*

*alternating*  
*circulations*

*infinite regress*  
*timeless hands*

*luminous realm of transfer*

*reflecting and refracting*  
*the folding cypher*  
*self-reflexive*

*nested*

*broken*

*under*  
*the water mirror*  
*pressure*

*configurations*  
*frozen*

*behavior of light*  
*breathing of life*

*urgency*

fifteen minutes, is already a work of art in its own right. Also, it contains the structures that will enable interactive technologies to interface with it. The images, spoken text, and musical phrases are broken down into cells or units, marked with a beginning and end that a computer can recognize, read, re-order, and feed back as projections for all to see. There are English- and French-language versions. The installation will see this video transferred to laser disc and combined with software, hardware, interface and projection equipment that will invite the viewer to interact with the words, images, and music. There is still much programming to do before all the components work together.

While the artist was making the images, he was also composing music and writing a poem. In fact, *Red Dice* encompasses two poems; one written by Mallarmé in 1897 precedes all of it. The innovative French poet Stéphane Mallarmé (1842–1898) was a defining figure for the Symbolist movement that embraced literature, art, theatre, and music in the late nineteenth century. His poem “Un coup de dés jamais n’abolira le hasard” (trs. “Dice Thrown Never Will Annul Chance”), completed the year before his death, was particularly significant for the modern period and established directions for poetry that are widely recognized by contemporary theorists and creators alike. Upon meeting Seaman, Jean Gagnon told the artist that he was struck by the affinity of the artist’s aesthetic with Mallarmé’s poem, an observation that Seaman immediately corroborated by relating his longstanding interest in it. To make a work in homage to Mallarmé by incorporating his poem became the *Red Dice* project.

Mallarmé wrote and spoke about poetry throughout his working life. His prose preface to “Un coup de dés jamais n’abolira le hasard” reveals his intentions; it is rich in suggestions as to why

*relative  
fabric of  
alternate  
threads*

*from collapsed  
floating  
field  
architectures*

*the navigator  
generates  
a slant on the glide cycle*

*genetic acrostics*

*the folding engine of perception  
derives  
its own collapse*

*sinking  
in its own sound*

*shunting reflections  
energy state translation  
conveyor  
of sensual  
exposure*

*analytical engine  
woven  
words of light*

*The vehicle  
of the engine  
floats the code  
as it oscillates  
over and through*



*liquid*

*apparition*

*armatures*

*RED*

*introspective glide  
internal gravity  
sinking to and from  
a shifting center*

*Anti-function alt.shadow  
thought  
engine  
layered depths of code*

*sensual re-assembly  
within the shell  
the luminous  
drive passage drone*



*the drone  
of the driver code  
signals the depth*

*re-configured  
conveyance*

*floating  
lasting  
code  
folding  
master  
mold*

*inarticulate  
against  
the infinite*

*genetic acrostic translation  
re-cast fields  
shards adrift*

*meaning  
lies*

*in states*

*rhythmic cycles  
re-surfacing  
within  
the floating frame pulse*

*the cast  
sexual  
number*

*written in wind  
breath  
breath  
touches on the skin*

*waves  
form  
breathing  
hands*

the poem might be of interest today.<sup>1</sup> The visual appearance of the poem is striking: the typesetting, the arrangement of the lines, and especially the uneven spaces between the lines influence the way one might read it. Mallarmé’s poetry is allusive – lyrical and suggestive, it strives to invoke “pure thought.” It is often difficult but rewarding to the reader who makes the effort. This is particularly true of “Un coup de dés ...,” which challenges the reader’s sense of order by spilling the lines over the centrefold of the pages, separating them by irregular spacing, or breaking them up over a number of pages. One can vary the sequence of the lines, the words, or the verses and it is unlikely that any two readings would be the same. The reading experience bears a distinct resemblance to some kinds of interactivity developed for the computers of today, in which the user makes choices about where to go next in a text. Readers create their own versions of such texts, and thus participate in “writing” them, albeit within the limitations of the material and interactive system at hand, and whatever knowledge and sensitivity they might bring to the reading.

Mallarmé said of his readers’ experience: “The text imposes itself in various places, near or far from the latent guiding thread, according to what seems to be the probable sense.”<sup>2</sup> This idea of distance or dimension in the text is reinforced by the composition on the page. Some words recede, some advance with the size and weight of the type. The pages resemble in some respects a musical score, with the various lines seeming to work symphonically with all the separate parts coming together to form a larger idea. Mallarmé enjoyed the parallel that he could draw between poetry and music: “Everything happens by a short-cut: storytelling is avoided. Add to that: that from this naked

use of thought, retreating, prolonging, fleeing, or from its very design, there results for the person reading it aloud, a musical score."<sup>3</sup> To extend ideas of music and visuality here, readers are assigned simultaneously the roles of maestro, writer, artist, and audience in interpreting the material before them. Central to the poem and encapsulated in the title is the idea of chance. The title might suggest that not even a throw of the dice will stop the possibilities of chance intervening in the re-composition of complex thoughts that the poem demands.

Bill Seaman takes Mallarmé's poem in its entirety into *Red Dice* and uses it as the viewer's link to his own work—the "poetic media-assemblage"<sup>4</sup> composed of music, moving images, and poetry that is the main body of the piece. Such mixes of media are constants in Seaman's art, constants that he has maintained through the various forms his work has assumed. Beginning his career as a performance artist, Seaman carried forward elements of his performance work into the video medium in the 1980s. Instead of playing for an audience, he composed and played his music, wrote, read, and sometimes sang his poetry to the accompaniment of impressionistic collages of videotaped images. He is well known for his work in video, and his computer-based work has grown out of it. Studies at the Massachusetts Institute of Technology in the early 1980s allowed him to explore the aesthetics, philosophy, and technical dimensions of the applications of interactive technology in his art. He has continued his research into the creation of meaning in computer-based art, elaborating his idea of "recombinant" poetics.

Conceptually rooted in the work of Mallarmé and of other poets, artists, and theorists of the modern period, Bill Seaman's recombinant poetics are facilitated by interactive technologies. He

*self  
as cypher*

*navigate the wreckage  
of means and meaning*

*emotives*

*text of the self*

*luminous  
negotiable  
perspectives*

*zero site state  
infinite horizon  
one  
world within a word*

*engine of erotic  
maneuvering  
vessel engines  
co-mingling*

*the authored  
engines of desire*



*the vuser/voyeur  
enters  
the interior  
en-coded  
emotion*

*the nature  
of the amatory  
engine*

*engine  
within  
an engine*

*internal  
drift generator  
re-erotic positionings*

*the glide potential  
streams  
the desire drives*

*glimpsing – the glistening  
light defined  
fine lines  
slits  
and edges*

*only  
the cypher self  
broken soft*

*recombinant  
surface of thought*

*clutch-grafting-holds  
the desire vessel engine's  
alternate course*

*negotiation trees  
enfolded in flight  
re-embodied horizon  
of the glide beacon*



*lighthouse  
of the pearl-flower paths*

*rendered  
in the light  
of past  
words  
navigated*

*to drown  
in the medium*

*of light and silence*

*specific ambiguity  
is rendered intact  
embedded  
embraced*

*ulterior motive  
the cypher motif  
null set driver rhythm  
degree of inertia*

*function  
of this charged  
negotiated  
pulse*

*spun drift  
enfolded falls  
thrown vessels  
read  
the branch of language grafting*

*the sensual paradox  
embodied*

refers to French theorist Gilles Deleuze's comment that Mallarmé's poetry can sustain "as many dispersions as combinations."<sup>5</sup> This idea is central to Seaman's practice, which extends the possibilities of authorship and "emergent meaning" through computer-based technologies. He is deeply concerned with how meaning is constructed, both in the artist's realm and in that of the viewer/reader/user—he has been known to refer to his audience as "vusers," a term suggestive of the broadening of the viewer's role with the onset of interactive technologies. The computer's capacity to deliver words, sound, and music simultaneously with interactive potential is probably more interesting to Seaman than the technology itself. These media-elements are interdependent. Seaman writes, "We could say that each media-element carries a particular field of potential meaning. When brought together in a particular context, these media-elements each contribute a meaning force. Different kinds of media convey in different ways. Participants also bring along their mindset, contributing their own perspective (or "meaning force") to an ongoing dynamic summing of meaning forces over time."<sup>6</sup> He cites the linguistic theories of Jacques Derrida regarding the "illimitable" mutability of the sign: "Every sign, linguistic and non-linguistic ... can ... break with every given context, engendering (and inscribing itself in) an infinity of new contexts in a manner which is absolutely illimitable."<sup>7</sup> The idea that the artist does not fix the meaning of a work, that the viewer's perception of it may be formed in the way he or she chooses to approach it, lies at the root of Seaman's recombinant poetics. By offering the words of a poem with music and images as well as the navigational choices available via the computer, the artist allows viewers wide latitude for internalizing the work, for finding ways to relate it to their own thoughts.

Seaman speaks of his work as structured after the rhizome, a model drawn from botany, commonly referred to in the cybernetic world and broadly described by Deleuze and his collaborator Guattari in *A Thousand Plateaus* (1993). Seaman's works are complex, shifting assemblages of diverse elements that enable the connection "of any point to any point"<sup>8</sup> through the navigations made possible by the computer and the imaginative leaps of the user. In a rhizomatic structure, meanings emerge in a dynamic, open, permutational field. While each element might offer a "line of flight,"<sup>9</sup> to be experienced in itself or acting upon other elements, creating and joining new fields of meaning, the rhizome model emphasizes the interconnectivity, not just of elements with others within an entity, but with everything that might be affected by it. Seaman has become a poet of the cybernetic and incorporates many of the images coined to describe the theoretical groundings of new systems into his writing.

How can a machine help us gain entry to this work of art? What are the vehicles for choice here? An interface is the meeting place of viewer / user and computer, that ensemble of components, instructions, images, and so on that enable the user to access the material held in the machine. An interface may be nothing more than a mouse clicking on a file name, or it may incorporate more elaborate ways of activating the machine, such as touch or speech, gathering sensory data from the user. It establishes the texture and pace of access. It may carry meaning and be an integral part of what is presented. The problem of the interface is one that new media artists, like others seeking to make computers useful, spend much time addressing.

Approaching *Red Dice*, the viewer will find an electronic tablet and pen, which he or she will be invited to use. On the tablet, the

*hand withdrawn*

*waves  
and particle planes  
the drapery  
of erotic folds*

*rendered entry  
play of light  
on watch  
of pain*

*glass  
surface of words  
linguistic window  
re-  
positionings*

*the passages lit*

*like  
lips  
lingering  
on sexual  
innuendo*

*a veil*

*of*

*pure energy  
enfolds the cypher self*

*flesh folds*



*frame shifters  
at a loss  
irony of seeding  
incidental windows*

*spoken  
collapsing  
the breaths  
hold  
scattered  
silence*

*navigation*

*and if, then  
and if, then again  
the cypher  
is then*

*silence*

*speaking  
so eloquently  
at the threshold*

*of the field's  
demise*



*the tongue  
triggers  
and floats the shunt*

*mirroring  
the surface  
underneath  
the meaning  
thrown  
cast down from within*

*dice*

*read*

*chance  
to navigate  
negotiation*

*sung across the silences  
by the carriers*

*intermingled  
voice  
of chance*

*the spinning room  
the woven angles  
at a loss  
in the air of un-certainty*

*the operation  
of collisions  
re-opens  
indefinitely  
the legs of language  
fleeing  
exquisite corpse  
re-examine the tongue  
silenced  
the infinite deferral*

*read*

words of Mallarmé's "Un coup de dés ..." will appear, arranged to faithfully match the original layout. Viewers can page digitally through the entirety of the poem, if they so desire, and read it at their leisure. But they can also touch the poem with the pen, and the touches will activate navigational icons in whatever order the Mallarmé poem is touched. These icons appear in the margins of the poem and, when touched, activate the projection of corresponding images, lines of poetry, and phrases of music. These are projected seamlessly, rhizomatically ordered according to the viewer's touches in infinitely variable combinations and recombinations. The act of touching pen to tablet suggests writing and the viewer's participation in the "writing" of these works. Other viewers in the room will be able to watch the actions of the person navigating the work via a second projection that will show what is on the tablet, and to experience simultaneously the projection of Seaman's media-text. The presentation of Mallarmé's poem at this key juncture underlines its position as a work that has opened doors for subsequent artists.

*Red Dice* will offer other options and encourage viewers to explore further the power and intricacies of recombinant poetics. The interface will provide ways to recompose the music without the sound of text being read, for example, or to concentrate on the video elements or the text. Seaman describes the experience of navigation in the installation as floating, skating over, or flying between images, words, and sound, in a choice of two languages.

There are, of course, more connections beyond the subtle perceptual mechanics described above between Mallarmé's poem and Bill Seaman's own poetic media-text. Seaman shares what he perceives as Mallarmé's concern with expressions of desire. This personal, emotive layer that forms a significant part of the content

in both poets' works, expressed in both imagistic and abstract terms, embraces the breadths and depths of the subject. Desire, in psychoanalytic terms, is deeply connected to sexuality, the urge that drives all others. Mallarmé expresses sexuality symbolically – with a storm alluding to sexual passion. Or sexual passion to the passions of poetry. Seaman, on the other hand, speaks overtly of sexuality as well as using it as a metaphor for cybernetic searching. And, like the French poet, he reverts to sexual metaphors in his references to the industrial and cultural technologies of Mallarmé's day – “the folding engine of perception,” “shunting reflections,” “floating frame pulse,” with pulsating, rhythmic sounds recalling mechanical action transformed into music, or images of machines at work. The machine images and the echo of their noises in the music coupled with the sound of his own voice reading become sensual and organic in Seaman's hands. They work as temporal pointers back to Mallarmé's era and concerns, but they also suggest the immediate intricacies of desire and the artist's reflections on his own sexuality. Many such intersecting symbols or approaches bridge the works and the times of the two. For example, Mallarmé's allusions to navigation at sea and thence, metaphorically, to other passions, are echoed in Seaman's use of the word “navigate” in reference to the operation of a computer and from there to the sea of emotional desire. Seaman transforms these symbols to engender an idea of sexuality in the digital age, of the cybernetic world having an anthropomorphic quality, inextricable from its cerebral underlayer. Mind and body are indeed synchronous here, and neither Seaman nor Mallarmé ever loses sight of this idea.

What the effect of bringing the two works together will be and what sort of reading and art experience the totality of the work will

*re-red  
of the body  
abstracted  
maps  
this distribution  
of matters*

*skin of the text  
skin of the sex  
roll of dispersion*

*sexual  
folds  
intact*

*percussion of the die  
to navigate  
silences*

*of the violent  
sentences  
suspended*

*the slippage  
is measured  
blue voice in the black*

*mouth  
singing  
still*

*the death of language  
conceives this multiplicity*

*the punny role  
the punning parole*

*a sea of thought  
navigated  
at a loss  
to its own  
operation*



*navigational  
organism  
of the text*

*a precision of doubt  
grafted*

*re-doubled  
the under sea  
synapse  
mirror*

*floats*

*in the face  
of these  
small deaths*

*casts  
the valence  
of ambivalence*



*self-organizing  
sexualities  
at the threshold of transgression*

*the silence  
drives  
rhythmic  
durations  
intervals of physicality*

*the voice*

*in the light  
of these dark motions*

*the oscillation*

*Pygmalion's  
focused  
agency*

*re-embodied*

*the physics of exchange  
rendered  
in a word*

*en-folded  
in the code*

*the bodies  
dark humor*

*in energy  
translation*

*broken breathings  
spoken lines re-aligned*

*a sensual positioning*

*depth of language  
punning glance  
broken vessels  
skin of the elemental veil*

offer are only conjecture at this point. Bill Seaman thinks of the computer as the “desiring machine” described by Deleuze and Guattari,<sup>10</sup> and he questions how the computer might become a medium of sexuality. He likens it to artist Marcel Duchamp's idea of the shop window, which shows us things we cannot necessarily have, exciting possibilities with parallels to the erotic, the desire to possess another. The computer offers these delights iced with greater complexity, labyrinthine approaches, the floating, relational, emergent meanings in which Seaman invites us to immerse ourselves. A seductive agent, the computer opens up the possibility of possibility, of chance, as Mallarmé said, intervening even after the dice are thrown. *Red Dice / Re-Dice / Red Ice / Read dice*

Janice Seline

Associate Curator, Media Arts

28 March 2000

#### Notes

1. The preface, and the poem, are available in various sources, including (in French) Stéphane Mallarmé, preface by Yves Bonnefoy, *Igitur, Divagations, Un coup de dés* (Éditions Gallimard, 1976, reprint 1996); (in English) Mary Ann Caws, ed., *Stéphane Mallarmé: Selected Poetry and Prose* (New York: New Directions Books, 1982).
2. Caws, *ibid.*, p. 105.
3. Caws, *ibid.*, p. 105.
4. Bill Seaman, *Red Dice / Dés Chiffrés*, artist's statement to be published by the Adelaide Festival, Adelaide, Australia, where the work was presented in video form in March 2000, p. 9.
5. Seaman, *ibid.*, quoting on p. 4 from Gilles Deleuze, *The Fold: Leibniz and the Baroque* (Minneapolis and London: University of Minnesota Press, 1993), p. 31.
6. Seaman, *op. cit.*, p. 6.
7. Seaman, *op. cit.*, quoting on p. 6 from Jacques Derrida, *Limited Inc.* (Evanston: Northwestern University Press, 1988), p. 79.
8. Seaman, *op. cit.*, quoting on p. 7 from G. Deleuze and F. Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trs. B. Massumi (Minneapolis and London, Ontario: University of Minnesota Press / Fitzhenry and Whiteside, 1993), p. 21.
9. Seaman, *op. cit.*, p. 7, citing Deleuze and Guattari, *ibid.*, p. 4.
10. Deleuze and Guattari, *op. cit.*

alternating  
atmospheres  
of exposure

at once revealing  
and obscuring

attraction and repulsion codes  
liquid dispersion

in the midst  
of  
the vocal point veil

defines  
from the enveloped  
the limits  
of the mirrored echo

codes embodied in light  
rendering the infinite book

constructions  
read to exhaustion  
never  
ever the spin

the vessel room  
trajectories

To revel  
in their possibilities

to hear  
a number in one  
the room of thought  
the vast expanse  
of energy trails enfolded

the indifferent shunt  
permutations  
of the drive path drones

a number of rooms  
in one

this floating vessel

minding  
and enveloping  
the scattered means

distance of time  
context of shift  
permutations drive  
paradox of sex  
luminous words

the dice are read  
indifferent color shading  
contextual mold  
elemental  
weighting

the fluid  
motion  
a suspended sentence  
across collapsed time

this erotic pulse  
this impulse to sway  
of subtle arousal  
shudder and continue

mesh of words  
states of becoming  
housing in thought  
linguistic cast

exploded emotives  
rendered oscillations  
the crisis made multiple

empty landscape plays

symbolic logic  
gone awry  
temporary holds  
the life of variance

the lines of flight  
the complex lie  
of an empty fall  
read dice



paradox of physics  
science of emotives  
the silence maps and renders  
the floating function

illuminating  
the re-positional  
breadth  
of the fluid game  
the climax  
forever  
postponed

generating  
this refracted set

of light lines  
inter-folding  
generates heat  
friction of ambiguity  
the sexual drapery  
signals  
alluding

to navigation  
the sea of probability  
the bodies  
this place of exchange

this vessel of the states  
the space of a word  
codes rendered  
this fold

of interchange  
of infinite lines  
the thrown potentials of doubt

in the matter of words  
energy is constant  
a spoken race  
moves through space  
and subtly dies  
across multiple silences

one direction or another  
ending up here

but not  
ending

infinite book  
the functions of silence  
internal words  
eternal words

recombinant rhizomes  
synapse flows  
thoughts  
re-diced and grafted

dice read  
a circulation of states

## Bill Seaman

Bill Seaman was born in 1956 in Kennet, Missouri. He studied at the Massachusetts Institute of Technology, Cambridge, receiving a Master of Science in Visual Studies

in 1985. He completed a PhD with the Centre for Advanced Inquiry in the Interactive Arts (CAiA), University of Wales, Newport, in 1999. He has held teaching posts in Australia and the U.S. and is currently professor in the Department

of Design / Media Arts at the University of California, Los Angeles. His work has been exhibited extensively in the United States, Europe, Canada, Australia, and Japan.

Among his awards are a fellowship from the National Endowment for the Arts (U.S.A.)

in 1987, the Siemens Stipendium at ZKM (Zentrum für Kunst und Medien-technologie), Karlsruhe, Germany, in 1994, the Prix Ars Electronica (Interactive Art), Linz, Austria, 1992 and 1995, and first prize for multimedia at the Berlin Video / Film Festival 1995. While the following lists concentrate mainly on Seaman's digital interactive work, his exhibitions of video and performance art are also numerous.

### Selected Solo Exhibitions

- 1989 Boston, Massachusetts, Institute of Contemporary Art, *The Design of the Grip* (catalogue)
- 1992 Adelaide, Australia, Experimental Art Foundation, *The Exquisite Mechanism of Shivers*
- 1994 Tokyo, InterCommunication Gallery, NTT Media Lab, *EX. MECH., The Exquisite Mechanism of Shivers* (Japanese version) (catalogue)
- 1994 Sydney, Australia, Room 32, *Abstraction Machine*
- 1995 Sydney, Australia, Art Gallery of New South Wales, *Passage Sets / One Pulls Pivots at the Tip of the Tongue* (catalogue)
- 1996 Bonn, Germany, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Passagen Kombinationen / Man manövriert Drehungen auf der Zungenspitze* (poster)
- 1997 Hannover, Germany, Sprengel Museum, *Passagen Kombinationen / Man manövriert Drehungen auf der Zungenspitze*
- 1997 Budapest, C3 – Centre for Culture and Communication, *The World Generator / The Engine of Desire*, with Gideon May

### Selected Group Exhibitions

- 1991 Montreal, *Télévisions* (catalogue)
- 1992 Karlsruhe, Germany, ZKM
- 1992 Sydney, Australia, Art Gallery of New South Wales, *The Boundary Rider: The Ninth Biennale of Sydney* (catalogue)
- 1993 Minneapolis, Minnesota, FISEA (catalogue)
- 1993 Munich, Germany, *Artificial Games* (catalogue)
- 1994 Cambridge, Massachusetts, Massachusetts Institute of Technology, *MIT Twenty-five Year Retrospective* (catalogue, book)
- 1995 Linz, Austria, Ars Electronica
- 1995 Karlsruhe, Germany, ZKM, *Multimediale 4* (catalogue)
- 1995 Montreal, Galerie de l'UQAM, *Multimediale* for ISEA 95 (program)
- 1995 Rotterdam, Netherlands, DEAF Festival
- 1996 Oslo, *Electra* (catalogue)
- 1996 New York, Guggenheim Museum SoHo, *Mediascape* (catalogue)
- 1997 Karlsruhe, Germany, ZKM, *Media Museum* (catalogue)
- 1997 London, Barbican Centre, *Serious Games* (catalogue)
- 1997 Tourcoing, France, Le Fresnoy, *Projections, Les transports de l'image* (catalogue)
- 1998 Pamplona, Spain, Festival de Video Navarra, *Bill Seaman: Video Retrospective* (catalogue)
- 1998 Tokyo, InterCommunication Gallery, NTT Media Lab, *Portable Sacred Grounds* (catalogue)
- 1999 Budapest, C3 – Centre for Culture and Communication, *Perspectives* (CD-Rom catalogue)
- 1999 Columbus, Ohio, Wexner Center, *Body Mécanique* (catalogue)
- 1999 Pittsburgh, Pennsylvania, Pittsburgh Center for the Arts, *Body Mécanique* (catalogue)

## Credits and Acknowledgements

**RED DICE**  
An Homage to and a Line of Flight from Stéphane Mallarmé's "Dice Thrown Never Will Annul Chance"

Text, Video, Music, English Voice, Concept:  
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**Christian Ziegler**

Additional Musicians:  
**Tony Wheeler**, sax  
**Thomas Moore**, piano

French translation of Bill Seaman's text:  
**Françoise Charron**

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## Location Shooting

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# LE NOMBRE

## EXISTÂT-IL

*autrement qu'hallucination éparse d'agonie*

## COMMENÇÂT-IL ET CESSÂT-IL

*sourdant que nié et clos quand apparut  
enfin*

*par quelque profusion répandue en rareté*

## SE CHIFFRÂT-IL

*évidence de la somme pour peu qu'une*

## ILLUMINÂT-IL

# LE HASARD

*Choit*

*la plume*

*rythmique suspens du sinistre*

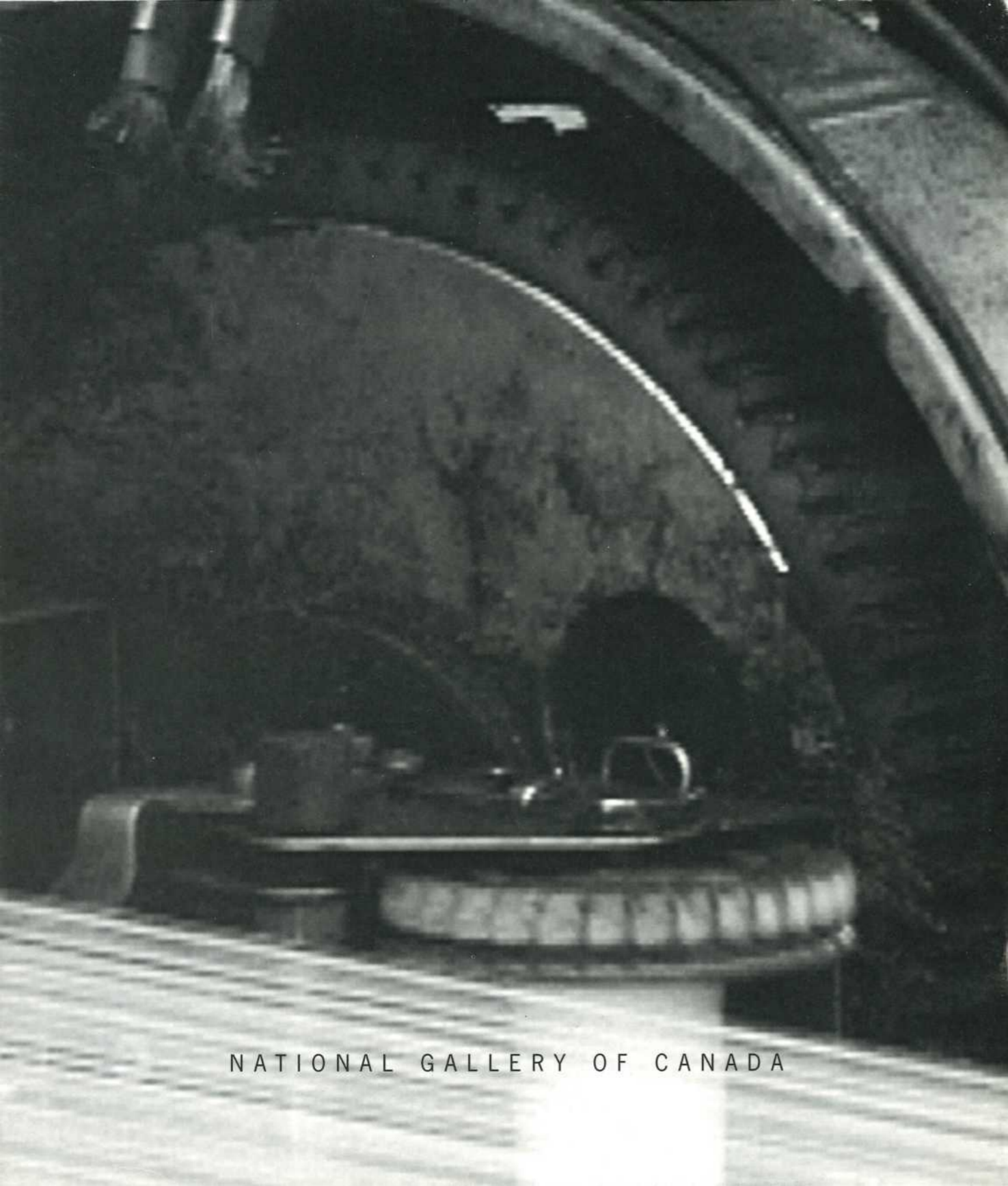
*s'ensevelir*

*aux écumes originelles*

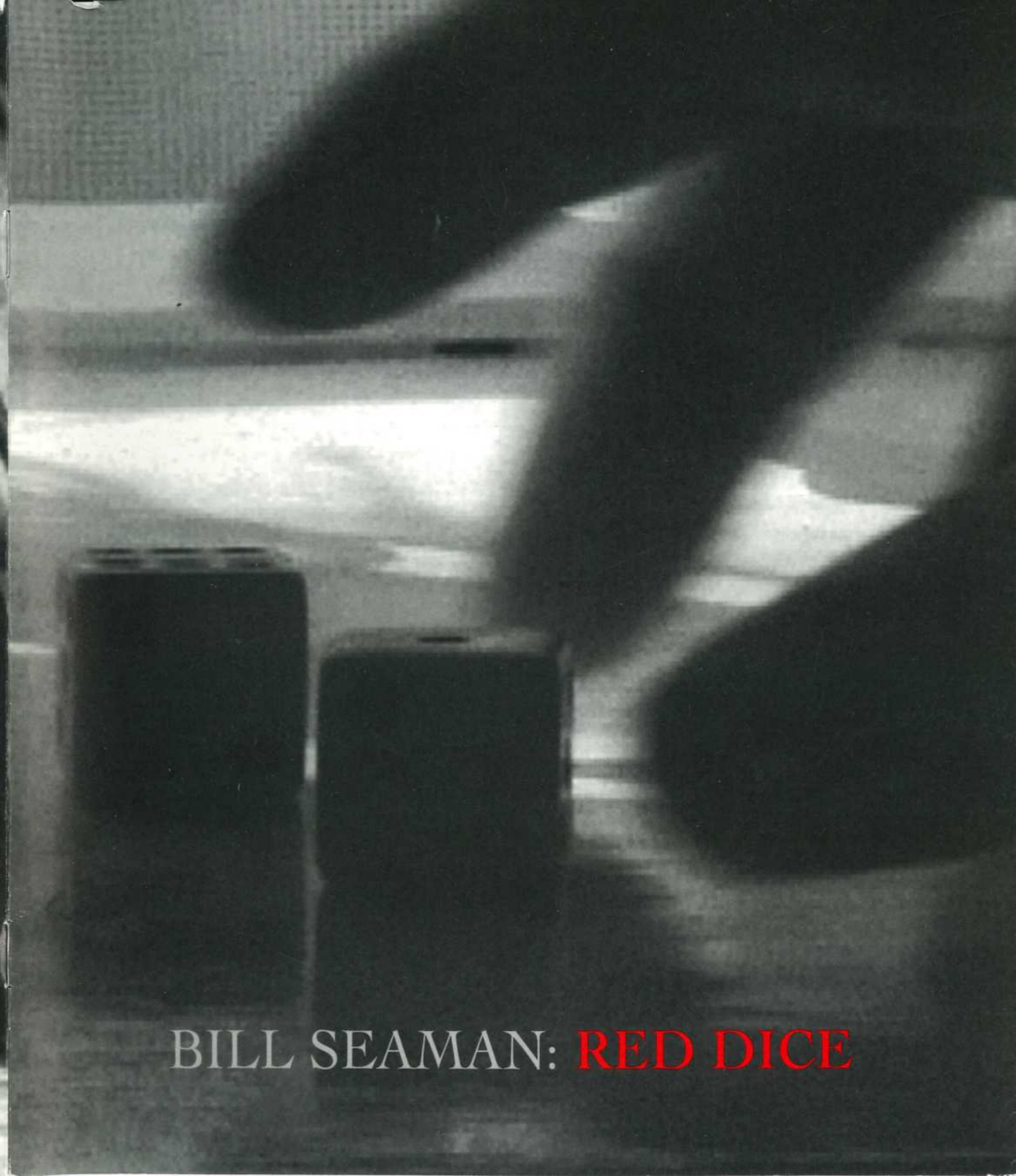
*naguères d'où sursauta son délire jusqu'à une cime*

*flétrie*

*par la neutralité identique du gouffre*



NATIONAL GALLERY OF CANADA



BILL SEAMAN: **RED DICE**