

multimedia magazines

N.N.

an anonymous electronic  
magazine

&

ENGAGED #3

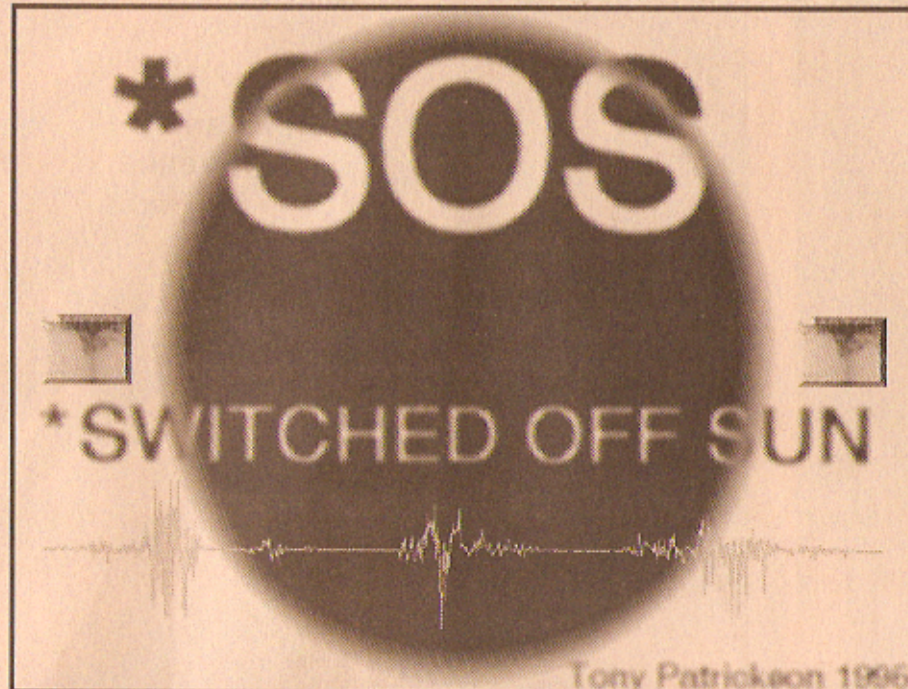
by mr.christian

Artists and writers have become captivated by the medium of multimedia, with its opportunities of exploring and creating a language for this newly facilitated medium and its encapsulating control over one's work. On one shape-shifting PC the author of the work can edit video, transcribe text, create graphics and, with the help of a modem, research endless databases and even publish and distribute their own work.

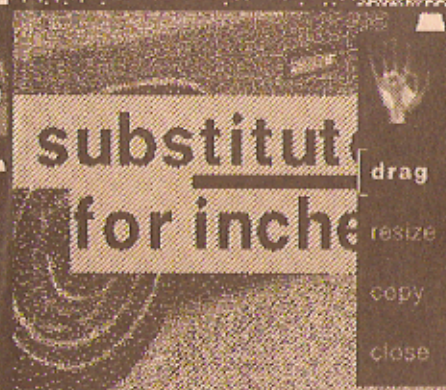
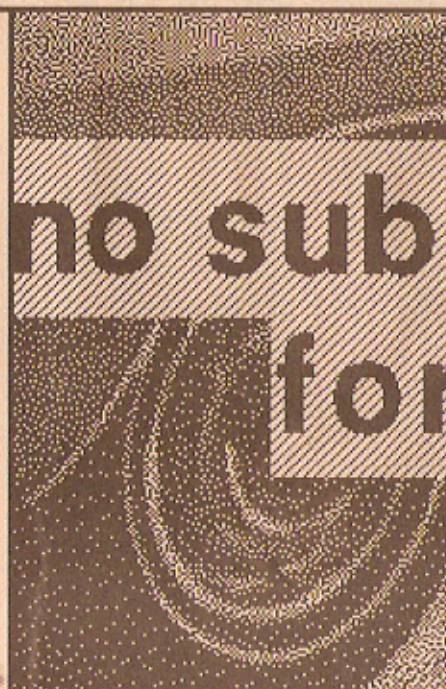
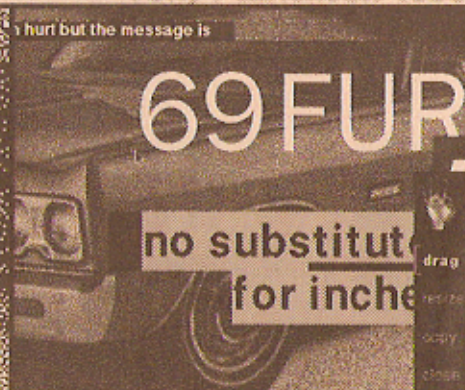
N.N. an anonymous magazine on diskette, and *engaged*, a CD-ROM magazine, are both such examples of artists and writers exploring multimedia.

Contrary to the idea that the virtual realm is creating a homogeneous culture, *n.n.* and *engaged* exhibit very geo-cultural traits, N.N., being minimal and on diskette, comes from a German tradition

Centrefold image  
by  
Helen Arthur



Tony Patrickeon 1996



photos: top left screen shot from engaged, others appropriated from n.n.

of grassroots open access computing, while *engaged*, coming out of the UK, is naturally set in a toilet!

Interactivity and multimedia to date have always been ambiguously at odds with one another, the basic problem is that you want the interactivity to happen in near realtime but technically multimedia sprite based computing (flat layered images) finds it rather difficult to achieve this speed requirement.

Both these multimedia magazine have

overcome the realtime interactivity problem very well and exhibit excellent production value all-round.

Another set of issues involving interactivity are authorship and the 'why interact' question. This is where *n.n.* comes out on top and not just because this is the reasoning behind its existence. N.N. includes anonymous copyright free artwork and invites the user to do as they will with it, but also the experience of using *n.n.* depends entirely on how you manipulate *n.n.*

*Engaged* holds a different kind of interactivity, where you navigate the author's creation, uncovering the meaning via the interaction.

The commitment to the medium from both these productions definitely puts them on my list of interactive nuggets to keep and watch out for again.

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