

January 1995

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INTRODUCTION

< January 1995 and beyond >

Craig Harris

We begin 1995 with the official opening of the Leonardo Electronic Almanac World Wide Web site. Thanks to the grant from Interval Research Corporation we are moving forward on developing the Leonardo Electronic Almanac resources, and you will see significant development in this arena throughout the year. LEA will still contain a distributed text component to serve our readers who have limited access to resources on the internet. We are now reviewing the structure and format for this component, and with the help of our readers we will determine the most effective way to support the community. I encourage LEA content contributors to consider both the text and the WWW multimedia component in designing their submissions for publication. The breadth and scope of LEA this year will in part be determined by the response to the challenge that we all face in utilizing the resources at our disposal to communicate and to represent our views.

In September of 1993 Leonardo/ISAST and MIT Press established Leonardo Electronic Almanac with the goal of providing an editorially-directed journal on the internet, dedicated to the realm where art, science and technology converge. In a time when many newsletters and electronic archives were being established in many fields, we felt that there was a need for the kind of in-depth perspectives, feature articles, individual and institutional profiles, and reviews that have been found in LEA during the last 16 months. Our communication with LEA subscribers to date has confirmed the need and interest in the resource even now, as the resources on the internet continue to grow at an alarming rate.

Initially LEA was free to Leonardo journal subscribers, costing a mere \$15 to others. As you know from the recent notice from MIT Press, we are moving to the next announced phase of development, establishing the rate of \$15 for Leonardo journal subscribers, and \$25 for others. Institutions are allowed to offer LEA within their local site, and we know that at least 27 libraries, art schools, universities, museums and companies subscribe to LEA, making it widely available around the world. Currently the LEA WWW and ftp sites operate on the honor system. During the coming months this will transform to allow limited access to material to non-subscribers, but full access only to paid subscribers. As you consider renewing your subscription to LEA for 1995, consider those things that differentiate LEA from other publications on the net. We hope that you will agree that the benefits far outweigh the cost in this instance. Also, keep in mind that we depend on your participation in developing the form and content of this constantly evolving publication.

< This issue >

Craig Harris

Sonya Rapoport visits Jim Campbell's return to SHADOW (for Heisenberg), and in Leonardo Digital Reviews she offers a perspective of the New Voices New Visions exhibition. Joseph DeLappe provides a profile into the exhibition Digital Identities - Technologies of Meaning, including descriptions of work being presented. People considering submitting announcements of exhibitions for publication in LEA should keep in mind that our readers are interested in the details of the event, and not simply listings of artists and dates. We know that most LEA readers will not be able to attend events, and the value in publishing information includes capturing the content and flavor of the event or exhibition. Please send statements about the goals of the activity, brief biographies, and abstracts whenever possible.

Things are "heating up" for Montreal later this year. With ISEA 95, Images du futur, the fourteenth International Joint Conference on Artificial Intelligence (IJCAI), and the Manifestation internationale video et art electronique de Montreal all taking place in August and September, it promises to be a vibrant period. This month we have windows into two of the workshops taking place in conjunction with the IJCAI event.

For more information about IJCAI-95, please contact the IJCAI Conference Management at:

American Association for Artificial Intelligence (AAAI)
445 Burgess Drive
Menlo Park, CA 94025
Tel: +1 - 415 - 328-3123
Fax: +1 - 415 - 321-4457
e-mail: ijcai@aaai.org

or consult the IJCAI WWW page (<http://ijcai.org/>).

A group of new programs from the International Computer Music Association indicate that the organization thrives and continues to evolve. Some of these projects are net-based, and LEA readers can look forward to hearing works of contemporary composers on the net. Joel Chadabe announces the start of the Electronic Music Foundation.

I am always looking for in-depth profiles of media arts facilities and interdisciplinary projects in the art, science and technology domain. Keep the material coming, and join us at the following URL:

<http://www-mitpress.mit.edu/LEA/home.html>

< New LEA Editorial Email Address >

Please make note of a new Editorial Email Address for Leonardo Electronic Almanac. The former address on the Well will remain intact for a while, but I expect to terminate that account some time mid-1995. The new address:

harri067@maroon.tc.umn.edu

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FEATURE ARTICLES

< Jim Campbell - Video Installation >
Sonya Rapoport
6 Hillcrest Court
Berkeley, CA 94705 USA
E-mail: Rapop@garnet.berkeley.edu

Show Date: Jan.12-Feb.18, 1995

Jim Campbell's SHADOW (For Heisenberg) is the center piece and core for his exhibition at the Rena Bransten Gallery in San Francisco. Shadow, a sixteen-inch-square clear mounted box in which a small Buddha resides, provides the imaginative metaphor that illustrates Heisenberg's Uncertainty Principle that nothing can be accurately measured. The box becomes obscured by a light screen as the viewer gets closer and closer to it - the viewer being the element introduced in measurement that affects the measurement itself.

This second time around in showing Shadow in the Bay Area, Campbell dispenses with the previously projected videos of ectoplasmic configurations of viewers approaching to investigate what's inside the increasingly darkening box. With this current presentation Campbell integrates a painter's, rather than a sculptor's, vision into his electronic artworks. In the "picture" gallery he surrounds the Buddha Box with five wall-mounted Picture Boxes about 12" square and 1" deep containing an image. The "pictures" are glazed with a bleating and shimmering plastic sheet. From these Picture Boxes cables, dangling like umbilical cords, lead to the electronic guts of a Mother Box in the form of an eight inch lead cube grounded on the floor. Though the images themselves are bland, Campbell creates a provocative scenario of animations with which to "measure" the narratives. His concerns with measurement and memory challenge the viewer.

The following comprise the pulsating wall hangings: Campbell's heart beat to The Portrait of My Father; the clatter of a typewriter to Martin Luther King's "I Have a Dream"; the footprints on Montara Beach in Sand; the electric current to Anonymous Execution; and rain against leaves in Still Life with Mirror and Hemlock. The sixth piece, Light Bulb, measures the noise and light levels in Alfred Hitchcock's Psycho. This is accomplished by lights flickering beneath two small metal plates.

As an extension of the Heisenberg metaphor, Campbell tells us in the above, that memory as a form of measurement, introduces uncertainty by clouding accuracy.

In a darkened room behind this mostly monochromatic display, a colorful interactive video, Dialogue, is installed. As viewers enter the space their image is projected huge, larger than life, in dazzling colors on the left side of the back wall. On the right is a video of the gyrating figure of the artist wearing a suit of random words. As the image of the viewers try to approach the image of the artist - "the measurement" - it is stopped as if by the ceiling mounted infrared light, causing uncertainty.

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| PROFILES |
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< Exhibition: Digital Identities - Technologies of Meaning >

Joseph DeLappe
Sheppard Gallery
University of Nevada, Reno
Email: delappe@scs.unr.edu

February 3 through March 3, 1995
Opening reception: Friday February 3, 6-8pm

Symposium: Thursday, February 2, 3pm, Jott Travis Student
Union, UNR
Judith Yourman
Jeffrey Schulz
Joan Stavelly
Moderated by Guest Curator Joseph DeLappe

Catalog text:

This exhibition presents an opportunity to examine the approach of artists who are embracing high technology in order to creatively explore, question and critique the human condition as we move into the next century. "Digital Identities: Technologies of Meaning" presents the work of nineteen artists who are engaging digital systems in order to investigate the context and meaning of identity in relation to family, politics, place and the further implementation of media/cyberculture. The power, and possibly the irony of these works is that they address issues of identity in the face of the continuing alienation and depersonalization of the individual brought about in part by the emergence of the very systems being used for their artistic production. Their collective endeavors represent a diverse cross-section of practices by artists willing to take on the challenge of engaging new technologies in order to investigate issues and concepts relevant to contemporary existence.

Featured works include experiments in digital photography, video and computer animation, performance, public engagements, digital interactive sculpture, mixed media installation, and CD-Rom, a plurality of creative endeavors which in part represents the ongoing realization of the computer as a universal tool. From users to sophisticated programmers, through the examination of personal histories, racial, gender, and abortion politics, the automatic teller machine and the information super highway as sites for individual investigations, this project presents an inclusive group of artists whose common thread is their critique and analysis of central issues related to post-industrial, post-modern experience.

Participating Artists:

Lisa Bloomfield - Los Angeles, California, image maker showing three triptychs in progress which create interwoven stories about women featuring a creative use of image and text.

Bruce Cannon - Oakland, California, sculptor, showing computer interactive objects which utilize motion detectors and speech

synthesizers to create machine-based synthetic personalized objects.

Kevin Cook - Montreal, Quebec, videographer, media artist featuring his short computer animation, "Tenement Apartment: New York Style" which explores the connections between architectural space, economics, visualization technologies and identity.

Arthur Elsenaar - The Netherlands, media artist, featuring documentation of his recent piece "Body Conversion", an interactive performance piece featuring audience interactive control of the performer's facial muscles through computer-activated electrodes.

Mary Filippo - New York City, New York, experimental film maker, showing "Feel the Fear", experimental film and her artist's book of the same title, created using desktop publishing technologies, the works explore connections between television viewing, alcohol use, and self help therapy practices.

Carol Flax - Los Angeles, California-based image maker showing her most recent series of printworks examining personal family history, entitled "The Mom Tales".

Juan L. Gomez-Perales - Montreal, Canada, artist, presenting an installation entitled "Whois: Juan L. Gomez-Perales" inspired by the artist's forays into the "information superhighway".

Shalom Gorewitz - New York, New York, videographer, showing his computer-enhanced video works, "Damaged Visions", an exploration of family, place and the Holocaust, and "Eclipse" a recent work related to the artist's visit to Hiroshima, Japan.

Lisa Link - Pittsburg, Pennsylvania, image maker addressing personal feminist issues in her series of digital photo manipulations entitled "Warnings".

Cassandra Lehman - San Jose, California, media artist presenting her projected computer animated video installation based on interconnected family dreams.

Judy Malloy - Berkeley, California, author and network innovator, showing "The Yellow Bowl", an interactive hypertext "narrabase".

Allan Bret Marion - Seattle, Washington, showing documents of site specific public engagements "Roots to Desire", "Sandpaper Project" and "Urinal Restraining Order", each featuring digitally-produced material which examines public/private life, sexual identity and place.

Pedro Meyer - Los Angeles, California, one of Latin America's best known photographers will be showing his second CD-Rom disc, "Truths & Fictions", which explores the clash and context of United States and Mexican cultures through interactive digitally-processed imagery, sound, and texts.

Jeffrey Schulz - New York, New York, documentation of "Hyperformance 2.1: Sabreblading Alchemical Nomad/SynergisticTtranceactions/Data Choreography", an ongoing

public action which engages issues of privacy and electronic identity in the age of automatic teller machines.

Joan Stavely - Minneapolis, Minnesota, internationally renowned computer animator, showing her pieces "Wanting for Bridge" and "Broken Heart", works which investigate personal issues through the utilization of high end animation systems.

Christine Tambllyn - San Francisco, California, nationally recognized artist and critic presents "She Loves It, She Loves It Not: Women and Technology", artist produced CD-Rom project.

Lorriann Two Bulls - Rapid City, South Dakota, artist presenting digital paint box images from her most recent series "We Are All Related", which examines Native American culture through image processing.

Judith Yourman - Minneapolis, Minnesota, media artist presenting installation entitled "Self-Portrait with Leona Helmsley" based on her personal experience and documentation of the Helmsley trial in New York city.

Zelda Zinn - Los Angeles, California, digital photographic installation, "Family Tree" featuring images constructed of the artist, her mother and father.

< Electronic Music Foundation begins operations >

Julie Panke, Executive Director
Electronic Music Foundation
116 North Lake
Albany NY 12206 USA
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Fax: (518) 434-0308
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Electronic Music Foundation's founder and President Joel Chadabe announces the Foundation's background and programs:

"The development of electronic musical instruments through the twentieth century is a fascinating and wonderful history that should be documented for now and for the future. Yet the most important work of the pioneering composers, engineers, and entrepreneurs, including recordings, photographs, and other important documents, is often difficult to find. I created Electronic Music Foundation to disseminate important information and materials related to the history of electronic music. By history, I mean not only the past but also work being done today that will be of historical importance in the future."

Electronic Music Foundation ("EMF") was launched in September 1994 with the support of an international group of advisors and charter subscribers, among them Jon Appleton, Larry Austin, Marc Battier, Jack Body, Warren Burt, Joseph Celli, Hugh Davies, Folkmar Hein, Gottfried-Michael Koenig, Paul Lansky, Peter Manning, Pauline Oliveros, Gottfried Raes, Tom Rhea, Alistair Riddell, Jean-Claude Risset, Curtis Roads, Neil Rolnick, Carla Scaletti, Bruno Spoerri, Kazuo Uehara, Alvise Vidolin, Felix Visser, Patte Wood, and Iannis Xenakis.

EMF's primary activities are in three areas: the sale of compact discs on a worldwide basis, the establishment of a photograph archive, and the establishment of an information

and dissemination center, including the publication of a newsletter that will point to the availability of historically important materials.

Compact discs of electronic music - including discs published by small companies and independent composers-will be sold worldwide via credit card and direct mail. The project is called Emusicx, for electronic music, excellent music, exceptional music. Emusic's goal is to identify everyone in the world who has an interest in electronic music and to make CDs available to them at the best prices through mailed and electronic catalogs.

EMF has begun to form an archive of photos dealing with the history of electronic music. Photographs will be made available to scholars and the general public in various formats including prints, photo-CDs, and books.

The establishment of an information and dissemination center includes the publication of a newsletter which will keep subscribers informed as to the location and availability of composers' archives, museums or collections of historical electronic instruments, and other historical materials and electronic music projects around the world. It also includes selling books and other items, organizing conferences and concerts, producing historically important compact discs and other materials, and providing as-needed archival services. Archival services means the cataloging, evaluation, placement, storage, and/or dissemination of a composer's works after the composer's death. EMF is currently engaged in the archiving of Ann McMillan's works.

EMF's founding Board of Trustees is Joel Chadabe, Paul Lansky and Neil Rolnick. EMF invites all individuals, organizations, and companies interested in electronic music to subscribe to its services.

< Three New Projects of the
International Computer Music Association >

Allen Strange
International Computer Music Association
2040 Polk Street #330
San Francisco, CA 94109 USA
Email: STRANGE@SJSUVM1.sjsu.edu

The International Computer Music Association announces three new projects for 1995.

Bits n' Pieces

The first, Bits n' Pieces, is a collaboration with ARTnet on a project which will be of interest to all ICMA members. The basis of the project is the creation of a ninety minute collection of computer music compositions to be placed in a virtual art museum and made available for public performance via the WWW. The last ARRAY, Vol. 14, #3, featured an article about ARTnet's activities (page 10).

The IAMFREE (Internet Arts Museum) was established in California in 1994 under the Nonprofit Public Benefit Corporation Law for public and charitable purposes. The purpose of this organization is to create an international, contemporary music, art and literature museum available free

and worldwide on the internet. ICMA views this as 1) an opportunity to be on the forefront and "test the waters" of what will be one possible future for new performance modes, and 2) a venue for ICMA members to get their music out to a different and wider audience. ICMA has been advised by both ASCAP and BMI any current and future licensing with them is non-exclusive. This means that composers currently licensed through BMI or ASCAP do have the right to enter into a direct licensing agreement for \$0.00 per transmission, if they agree to do so. For any works selected for this project currently licensed by another agency, the composer must notify that agency that the work will be licensed directly by ARTnet. Composers licensed by other agencies than BMI or ASCAP are advised to consult with the licensed agent. For your protection ICMA strongly advises that each composer clearly copyright any submitted work. This music will be available to anyone having the required technology and can be copied as easily as copying any other published or performed material.

ICMA's agreement with Artnet is as follows:

- + An international jury of five ICMA members will select 90 minutes of music submitted by ICMA members
- + The selected material will be MPEG compressed, maintaining the 44.1 sampling rate and stereo format by the Artnet staff.
- + The selected material, collectively referred to as Bits n' Pieces, will be placed in the IAMFREE virtual museum for free transmission.
- + Neither ICMA or Artnet shall be held responsible for any infringement of individual copyright as a result of any activities, transmissions or performance related to this or any other internet transmissions of the contents of the Bits n' Pieces collection.
- + It is the responsibility of each composer represented in the collection, Bits n' Pieces, to secure individual copyright and such copyright will remain with the individual composer.
- + ICMA will, in no way be involved in or responsible for licensing or contacting of the works contained in Bits n' Pieces, nor be involved in any licensing and/or performance fees paid or due to the individual composer.

Submission Procedures

Works should be sent to: ICMA

Bits n' Pieces Project
2040 Polk Street #330
San Francisco, CA 94109
USA

- + Works must be submitted on DAT or CD with brief program and/or technical notes (in electronic form if possible.)
- + The composer must be a current member of the ICMA
- + Works must be received by Feb. 1, 1995

Keep in mind that every minute of 44.1 s/r stereo sound takes approximately 1 meg of memory and about 40 minutes to download. You are not limited to a specific duration but this media suggests shorter works not exceeding 10 minutes. To provide a wide sampling of music the selection committee will give preference to works of shorter duration.

Any technical details or questions regarding compression, transmission, licensing or the IAMFREE Museum can be obtained directly from ARTnet at:

ARTnet
P.O. Box 2383
Los Gatos, CA 95031 U.S.A.
info@artnet.org

The ICMA Composers' Registry

The second project is the initiation of the ICMA Composers' Registry. This will be a database listing of works by our membership which are available for performance. All compositions can be accessed by composer, title, duration, media, instrumentation, keywords, etc. The first edition will provide opportunity for each ICMA member to list up to five compositions in a catalog to be posted on the World Wide Web. The Registry will also be available on the ICMA Bulletin Board, on disc as a FileMaker Pro Database and in hard copy as a printed catalog of works. It is planned that this registry will be updated every year. A tentative format for the database based on the recent ICMA Proceeding Index has been designed. The format will be finalized in consideration of the submissions received. Composition registration forms are available from ICMA.

There are current plans to include this registry in the international edition of Dokumentation Elektroakustischer Musik published by the Berlin Technical University. ICMA is providing this registry as a listing service only and is in no way involved in the representation, publication or distribution of the works.

Swets & Zeitlinger Distinguished Paper Award

Finally, the International Computer Music Association, in cooperation with Swets & Zeitlinger Publishers in the Netherlands, announces the establishment of the Swets & Zeitlinger Distinguished Paper Award. The annual award will consist of a \$500 (US) prize and publication in the New Music Research Journal. The first award will be presented at the 1995 International Computer Music Conference, Digital Playgrounds, in September.

The selection process for this year will be as follows: The ICMC 95 Paper Selection Panel will determine their selections of the best paper from each of the Technical Session categories. These papers will be forwarded to the ICMA to be reviewed by a panel established by the ICMA Director of Research. This panel will include the ICMC Paper Selection Panel Chairman and a representative of Swets & Zeitlinger Publishers.

The International Computer Music Association is very appreciative of the support by Swets & Zeitlinger Publishers. This provides an opportunity for the labors of our members to reach an even wider audience in the field of technical applications in the arts. This award also provides for international recognition of the work of one of our members, and is an indication of the outstanding level of work being carried out by all of the members of the ICMA.

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| LEONARDO DIGITAL REVIEWS |
| JANUARY 1995 |

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Editor: Roger Malina, Coordinating Editor: Kasey Rios Asberry
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Sonya Rapoport, Richard Land, P. Klutchevskaya, Paul Hertz,
Francesco Giomi, Bulat M. Galejev, Christopher Willard, Gerald
Hartnett, Henry See, Kasey Asberry, Shawn Decker, Roger Malina

< Digital Art Review >
Reviewed by Sonya Rapoport

NEW VOICES, NEW VISIONS EXHIBIT
International Digital Artistic Competition/Selected Works
Sponsored by Interval Research Corporation w/ The Voyager
Company and Wired Magazine
Stanford University, Palo Alto, CA. October 10-20, 1994

Producer Sally Rosenthal had a challenging task to present
twenty-five works (three winners, one honorable mention and
twenty-one noteworthies from 547 entries) for the New Voices,
New Visions' exhibition at Stanford University. Although she
softened the entrance to the white exhibits tent with a
gardenia-bedded walkway, the glaring array of 17" monitors
(20" for the winners) was still intimidating. However, I
began to feel comfortable when, above me, I saw video clips
of the various works installed at ceiling height. Two and a
half hours later, while I rested on one of the discretely
placed leather couches, the videos refreshed my memory of
what I had seen.

I was confronted with the formidable task of absorbing
twenty-five works, each of which, though deceptively uniform
in format, required a different mind-set. The task of
conveying what those works were about was no less formidable,
and is very different from visiting a conventional art
exhibition where everything is right out there before you.
Two sensitive guides (software designers) helped me access
the works. They told me that they gave priority to ease of
access but felt that this feature was not highly prevalent
here, in this exhibition, because the creators were artists. I
wanted to see whether the chosen works "expressed the
potential of the medium", as hoped for by the sponsors, or
whether another format could have been used just as
effectively. Outstanding in this regard was Hunter Ochs's
Jandl, a poem created in English from suggestive sounds of a
poem in German. A playful reading of the two poems in both
languages pointed up their similarities and differences.

Concurrent with the exhibition in Palo Alto, San Francisco was
host to the ACM Multimedia Conference and Exposition. Rich
Gold of Xerox Parc, Chair of the panel Artists in Multimedia:
Creating Meaningful Roles, listed six challenges that face
artists working in this medium:

- | | | |
|-------------|-----------------|-----------|
| | 1. Clarity | 4. Editor |
| | 2. Intelligence | 5. |
| Situation | | |
| | 3. Linearity | 6. |
| Aesthetics. | | |

Challenge number one, Clarity, had also been mentioned first by the guides at Stanford. The clarity of the winning Sound Toy by Todd Robbins comprised a colorful image on a screen of billiard-like balls that became a musical plaything when activated by the mouse. Also clear to grasp was Consciousness by Josh Feldman, a non-interactive film of animated text with changing fonts, sizes, and colors. These pieces also illustrated Rich Gold's third and fifth challenges, Linearity and Situation. The former refers to our natural inclination for linear thinking; the latter refers to the success of a simple piece in a complex environment. With regard to Gold's fourth challenge, that the viewer becomes an Editor, I preferred the more complex Sounder by Jack Freudenheim, where multi-layered musical elements were depicted by balls bouncing in viewer-controlled windows.

Gold's sixth, but I feel the most important challenge, is Aesthetics, a hard-to-define but ubiquitous term. The clutter of densely packed collaged images on the screen is commonly thought to be "aesthetic". When, upon seeing a scroll bar on a window in the midst of a mass of images on the screen, I exclaimed, "What a relief!". Susan, my guide, explained that such a device is a "no-no" in good software design. When software designers and fine artists march to different drum beats are they necessarily in conflict? In the winning works, I enjoyed the beauty, imagination and depth of The Dream of Time by Hsin-Chien Huang; obscure at times, it examined the concept of time, based on Alan Lightman's book Einstein's Dreams. And I appreciated the aesthetic presence of George Legrady's An Anecdoted Archive of the Cold War.

I liked:

The enigmatic image opening into the intriguing material in Christine Tamblyn's She Loves it, she loves it not: Women & Technology;

The animated and interactive details in the spirited presentation of The Baird Family Ball by Freedom Baird;

The humorous and erudite originality of Tomohiso Shibayama's animation of ancient Japanese paintings in Yoshitoshi;

The layering of the comics in Joseph Rabie's Interactive Cartoon Strip.

And last, but very certainly not least, The Frankfurt Ballet by Volker Kuchelmeister in which he integrates all of Rich Gold's challenges into a unified presentation that explores the choreography of William Forsythe's ballet and explains the fundamentals of dance movement.

< Journal Review: Musicworks, nos. 49, 53 and 56 >

Subscription info from: The Music Gallery, 179 Richmond St.
Toronto, Ontario, Canada, M5V 1V3 FAX: (416)-204-1084

Reviewed by: Shawn Decker, Assistant Professor, Art and
Technology Dept., School of the Art Institute of Chicago,
Chicago, IL 60603
E-Mail: sdecker@artic.edu

Musicworks, The Journal of Sound Exploration, is a Canadian publication which covers all aspects of experimental music, sound and audio. The tri-annual journal, which provides coverage of activities which can be hard to find elsewhere, and which includes a CD compilation by various contributors,

is particularly welcome given the recent demise of the new-music magazine "Ear." Both French and English language articles are presented, but the majority are written in English with a French abstract included. The following highlights from several issues are indicative of the range of topics covered in Musicworks.

Musicworks 49 features an article by curator Gayle Young on the sound sculptures and musical instruments exhibited in the "Sounds of Invention" exhibition held during the 1990 Newfoundland Sound Symposium. Other highlights include an interview with Ushio Toriaki who discusses her unique blend of music composition, installation, and performance and her integration of traditional Japanese music with contemporary electronic mediums. Also included is an extensive interview with Nicholas Collins, an improviser who has created his own custom performance system by "hot-wiring" his trombone to control an array of custom-modified audio sampling and processing gear. Finally, four participants in the Toronto W.O.M.A.D. festival: Billy Bragg, Miss Lou, Geoffrey Oryema, and Allen DeLeary discuss their perspectives on political expression in music and the evolving "World Music" scene. The accompanying tape includes several recordings from the "Sounds of Invention" show, plus work by Collins and Toriaki, as well as pieces by Charlie Morrow and others.

Musicworks 53 deals with ideas and work related to radio and "phonic" sound art. This issue contains several theoretical articles including an investigation by Frances Dyson into the "meaning" of the human voice in various cultures, and an essay by Dan Lander on the social and political context of radio art and how community radio and other alternatives to the conventional "radio station" might be employed. In particular, the author's experience with the "Radio Free Banff" project is presented as a case-study. Douglas Kahn contributes an examination of John Zorn's use of what Kahn calls "phonography" - Zorn's use of the entire body of western recorded music (film scores, television sound tracks, recorded music, etc.) as a rich source for a musique concrete derived from an entirely media-based "world". The CD which is included with this issue contains a number of somewhat disappointing radio pieces which don't completely live up to the theoretical high ground staked-out in the essays. One exception is a short but effective performance by Gregory Whitehead, "The William S. Burroughs Tape Worm Mutation." Another is a piece by Frances Dyson called "Voices Lost and Calling" which is a densely constructed piece which utilizes all sorts of processed telephonic speech and singing, invoking a very mystical and spiritual world of disembodied voices.

Musicworks 56 is loosely organized around the theme "Sound/Image." It includes an extensive article by Carolee Schneemann discussing her kinetic installation/performance "Snows" from 1966. Also included is a nicely written and extensive overview of the work of Barbara Benary. Benary is a composer/ethnomusicologist/novelist/performer who has spent a good deal of time learning the music of many different cultures and in the mid-70s was one of the founders of the New York based Gamelan Ensemble "Gamelan Son of Lion." Benary's work has been somewhat overlooked in contrast to other "minimalist" contemporaries such as Reich, Glass, and Oliveros, and it is good to see her ideas regarded process, system-derived music, and improvisation so thoroughly covered here. The two examples from her piece "Hot Rolled Steel" on

the CD, while a little uneven in performance, are nonetheless thoroughly wonderful examples of the fusion of many different musical traditions and ideas. R.I.P. Hayman discusses his near-death experiences and his attempts to recreate the visions and sounds he experienced in his work "On the Way" which is also included on the CD. Peter Christensen and Robert Rosen discuss their environmentally staged performance "Canyon Shadows: Stones" which was performed in natural settings and performed music and Butoh dance within the existing natural environment and soundscape near St. John, Newfoundland. Finally, there is an interview with Czech violinist Iva Bittova, and an article by Don Ritter on interactive video and its use in combination with musical performance. In addition to the pieces by Benary and Hayman, the CD contains several very nice excerpts of performances by Ica Bittova, as well as pieces by Malcolm Goldstein, James Tenny (from Schneemann's "Snows") and Excerpts from "Canyon Shadows: Stones". In addition to the features listed here, each issue contains extensive reviews of events, performances, and recordings. There is also a monthly column by filmmaker Stan Brakhage. And last, but not least, Musicworks is a great place to get information on the latest experimental music recordings, festivals, and competitions as all of these are extensively featured in the advertisements. I consider this journal an absolute must for anyone interested in experimental music and audio art.

< Opening Day for the San Francisco Museum of Modern Art >

By Kasey Rios Asberry <kasberry@sfsu.edu>

January 18,1995- is the kind of golden day that makes visitors to the city lose their minds and never return home. The air is a delight to breathe, all the transportation links meet you at the platform as if charmed: BART to Powell & Market Streets and the short walk to the latest jewel in the crown of "The City That Knows How", SFMOMA.

Swiss architect Mario Botta designed this sanctuary for modern art, the Museum Society collected \$90 million to get it built (modest sum compared to recent public allocations for prisons and jails), and throngs of citizens queued up to enjoy its first free and open day. The building's already famous atrium-cum-sundial opens an otherwise intimate and warm center to the skies, inviting despite the crowds. From Design to Diebenkorn, the museum's extensive permanent collection can be shown almost all at once now with a long list of innovative programming on the horizon. Multiple-media curation will enjoy a high profile as well as community and public art projects.

It is no insignificant fact that San Francisco's crown is tarnished by much more evident misery in the streets than 30 years ago when planning for the new museum began, becoming in the interim "The City That Doesn't Know How To House Its Poor". In that light Botta's jewel may be regarded as relatively expensive (\$90 million = how much low-cost housing?); but our community needs homes for people and their artwork - the one shouldn't preclude the other. Akin to the argument that space exploration is too expensive when there's still starvation on the earth, this museum visitor says "Take it out of another budget!". Why should we continue to be satisfied with pitting the poor against the arts? Especially in the current regressive political climate it is encouraging to see resources so well dedicated to the work of hands,

hearts and minds and the public enjoyment of it. Will SFMOMA live up to its promise? If SFMOMA's truly our museum then it's up to us to make certain that it does.

< 1995/96 International Directory of the Electronic Arts >

Roger Malina <davinci@uclink.berkeley.edu>

\$38 from John Libbey and Co, 13 Smiths Yard, Summerley ST
London SW18 4HR, England. Fax 44-881-947-26-64
Annick Bureaud Ed.

This is the third edition of this invaluable IDEA guide of over 2500 international addresses in the arts/science/technology. Addresses are organised by organisations (by country), artists, people, publications. Indices are provided to cross index by art medium (video, holography, laser, computer visual art, animation, interactive art including VR electronic music, sound works, performance, communication, space art, literature. A number of Leonardo editors participated in the project through the IDEA editorial group.

< Space Arts News >

URL: <http://www-mitpress.mit.edu/Leonardo/san.html>
From: OURS Foundation, P O Box 180, CH 8424 Embrach, Switzerland
Phone: 41-1-865-08-53 , Fax: 41-1-865-26-65
Contact Person: Arthur Woods, President

The OURS Foundation has announced a call for artists to participate in an unprecedented international cultural event that will take place in Earth orbit on the Mir space station in 1995. Up to 50 art works dedicated to the theme "Space and Humanity" will be selected for launch into orbit. To qualify for spaceflight the artwork may be either drawings or paintings realised in a water based medium. Artworks must measure 21x30 cm and be on a special paper provided by the OURS Foundation. The "ars ad Astra" exhibition will be carried to the MIR space station as part of the European Space Agency Euromir 95 mission. After arrival the artworks will be viewed by the cosmonauts and one of the works will be chosen to be installed in the MIR station on a long term basis. The selected artist will receive an OMEGA Speedmaster Professional Chronograph that was recently flown on the MIR space station. Each of the other artworks will be certified by the crew and returned to earth where they will embark on an international exhibition tour. A CD will be published with all the images; each artist will receive a copy of the CD. All artworks will be returned to the artist. All participants will be charged a registration fee of CHF 65 (approx \$50 US). Payment by credit card or Eurocheque/travellers cheque. The registration deadline is April 1, 1995. The official artwork must be submitted by June 1, 1995.

< Leonardo Digital Review Notices >

Leonardo Digital Reviews (LDR) is an electronic review journal published regularly as a section of the Leonardo Electronic Almanac. Leonardo Digital Reviews covers publications, conferences, events and publicly-presented performances and exhibits. The focus is the work of artists, scientists, technologists and scholars dealing with the interaction of the arts, sciences and technology.

Specifically, we publish::

- a) Reviews of publications in electronic formats (CD, CDROM, CDI, on-line, diskette, WWW/MOSAIC, ...).
- b) Reviews of print publications, events, conferences, and exhibits dealing with art, science and technology.

Accepted reviews will be published in Leonardo Digital Reviews, which may be accessed on the World Wide Web (URL: <http://www-mitpress.mit.edu/Leonardo/>)

Authors, artists and others interested in having their (physical) publications considered for review in Leonardo Digital Reviews should mail a copy of the publication to Leonardo, 236 West Portal Ave, #781, San Francisco, Ca 94127, USA. Event and exhibit organisers, and authors of virtual/electronic publications and events interested in having their (physical) publications considered for review in Leonardo Digital Reviews should mail a copy of the publication to Leonardo, 236 West Portal Ave, #781, San Francisco, Ca 94127, USA. Event and exhibit organisers, and authors of virtual/electronic publications and events interested in having their event reviewed should send information in advance electronically (only) to davinci@uclink.berkeley.edu

Individuals interested in being added to the Leonardo Digital Reviews review panel should email (only) their curriculum vitae to davinci@uclink.berkeley.edu We are particularly seeking reviewers who can review material in other languages than english.

Unsolicited reviews are not accepted by LDR.

< Leonardo Digital Reviews Classified Advertisements >

This space could be yours...send e-mail to davinci@uclink.berkeley.edu for information on rates and conditions.

Third Edition of the International Directory of Design.

This multidisciplinary, multinational, multilingual edition continues our dedication to the international diversity of design education. Subjects indexed include: Advertising, Architecture, Building, Ceramics, Clothing, Costume, Decorating, Decoration, Fabric, Fashion, Film, Furniture, Glass, Graphics, Industrial, Interior, Jewelry, Landscape, Media, Metalwork, Ornament, Printing, Product, Set, Textile, Theatrical, Typography, Urban, Vehicle, and Video.
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AUTHORS AND READERS-PLEASE SEND COMMENTS, DISAGREEMENTS OR ADDITIONS TO THE EDITOR-davinci@uclink.berkeley.edu

END LEONARDO DIGITAL REVIEW JANUARY 1995
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|
| ANNOUNCEMENTS |
|

< IJCAI-95 Workshop on Intelligent Multimedia Information

Retrieval >

Mark T. Maybury
Email: maybury@linus.mitre.org

The Fourteenth International Joint Conference on Artificial Intelligence (IJCAI-95) is taking place in Montreal, Canada. The IJCAI-95 Workshop on Intelligent Multimedia Information Retrieval will be taking place for 1 day during 19th-21st August 1995 (to be determined).

BACKGROUND

In the past there has been concerted effort, largely performed in independent research communities, addressing the automated processing of single media (e.g., text, imagery, audio). The advent of large, multimedia digital libraries has focused attention on the integrated processing and coordination of multiple media including the traditional focus on textual sources and the increasing emphasis on media with spatial and temporal properties (e.g., sound, maps, graphics, images, video). While there have been focused workshops on integration and coordination of multimedia in interfaces and a national conference on the general subject of multimedia, to date there has been no targeted forum to address processing issues which cross media boundaries but have a fundamental basis in processing human language and artifacts.

OBJECTIVES

Research in this area is in the formative stages and is just now beginning to address difficult fundamental problems, such as the representation and reasoning about spatial and temporal media. IJCAI-95 presents an opportunity to move toward an integrated view of media processing by addressing a specific technical area: multimedia information retrieval. The language processing, speech processing, image/video processing and spatial/temporal reasoning communities have much to offer and much to learn from one another. The purpose of this workshop is to bring together researchers and practitioners to report on current advances in multimedia information retrieval systems and their underlying theories, to foster scientific interchange among these individuals, and as a group to evaluate current efforts and make recommendations for future investigations. A report on the workshop will be submitted to appropriate magazines (e.g., AI Magazine, IEEE Expert, ACL's FINITE String). An edited collection to include the best papers is planned.

ISSUES

Submissions (papers and/or video/computer demonstrations) are invited on original research in all aspects of multimedia information retrieval, including, but not limited to:

- + Content-based analysis and retrieval of multimedia sources (e.g., parsing and integrating text, imagery, maps, audio, video)
- + Application of speech, language, and image processing methods and techniques to multimedia (e.g., signal analysis, parsing, generation, discourse and user modeling)
- + Multimedia browsing/visualization tools and cross-media query (e.g., visual, linguistic, and auditory)
- + Multimedia document/presentation design and display
- + Tailoring multimedia interaction to particular users, tasks, and contexts
- + Intra- and inter-media representation languages

- + Architectures for multimedia information retrieval
- + Evaluation methods and metrics for multimedia information retrieval
- + Psychoperceptual and cognitive issues in multimodal information retrieval
- + Control of user's attention, tension, mood, and sense of continuity by use of appropriate sound, color, and editing
- + Innovative applications of multimedia information retrieval

SUBMISSIONS

Interested participants should e-mail (preferred) or forward FIVE copies of a 2,000 to 3,000 word position paper (4-5 pages, double spaced) addressing a specific intelligent multimedia information retrieval issue or reporting novel results to:

Mark Maybury
 MS-K331
 The MITRE Corporation
 Bedford, MA 01730 USA
 Tel: (617) 271-7230
 Email: maybury@mitre.org

Submissions must be *received* by February 1, 1994. Please include name, affiliation, address, phone, and e-mail address. Video submissions should be complemented with a written abstract or position paper. Criteria for selection will include clarity, originality, relevance, and significance of results. Attendance at the workshop will be limited to approximately 30 participants.

Important Dates:

February 1, 1995 -- Submission deadline
 February 30, 1995 -- Notification of acceptance (via e-mail)
 March 15, 1995 -- Camera-ready workshop paper due

 < IJCAI-95 Workshop on Artificial Intelligence and Music >

Gerhard Widmer
 Austrian Research Institute for Artificial Intelligence
 Schottengasse 3
 A-1010 Vienna, Austria
 Tel: +43 - 1 - 53532810
 Fax: +43 - 1 - 5320652
 Email: gerhard@ai.univie.ac.at

The IJCAI-95 Workshop on Artificial Intelligence and Music is being held in the context of the International Joint Conference on Artificial Intelligence (IJCAI-95) in Montreal, Quebec, with a specialized topic devoted to AI Models of Structural Music Understanding.

Artificial Intelligence and Music (AIM) has become a stable field of research which is recognized both in the music and the AI communities as a valuable and promising research direction. In the AI arena, there has been a series of international workshops on this topic at major AI conferences (e.g., AAI-88; IJCAI-89; ECAI-90; ECAI-92). The most recent indications of the growing recognition of AIM in the AI community were the special track on "AI and the Arts" at the AAI-94 conference (in which the majority of papers dealt with AI & Music) and a real-time interactive music performance at AAI-94's Art Exhibit.

The purpose of this workshop is to discuss, in an informal setting, current topics and results in research on Artificial Intelligence and Music, in particular problems and approaches related to AI models of structural music understanding.

TOPICS OF INTEREST

Previous workshops on AI & Music were rather broad in scope. Given the advances in research that have taken place in the meantime, we are now in a position to define a highly focused theme for this workshop, which will provide for a coherent and focused scientific discussion. The specialized topic of the IJCAI-95 workshop on AI and Music --- "AI Models of Structural Music Understanding" --- refers to all aspects of structured music perception and processing that are amenable to computer modelling, e.g., beat induction, structure recognition and abstraction, real-time perception and pattern induction, as well as to research on the role of these abilities in various domains of musical competence (listening, composition, improvisation, performance, learning).

The following short list of issues exemplifies the types of topics to be discussed:

- AI models of musical structure perception
- AI models of perception of / representation of / reasoning about musical time
- empirical investigations with AI programs based on structural music theories
- real-time vs. non-real-time models of music comprehension
- music understanding and creativity

Contributions by workshop participants should both have a substantial AI component and be well-founded in music theory and musicology.

PARTICIPATION AND SUBMISSION OF PAPERS

To maintain a genuine workshop atmosphere, participation is limited to at most 30 persons. Participants will be selected by the organizing committee, based on submitted papers. Participants will be expected to actively contribute to the workshop by either presenting a talk or taking part in panel and/or open discussions.

Researchers interested in participating in the workshop are invited to submit extended abstracts (up to 5 pages) on completed or ongoing research related to the above-mentioned topics. Submissions may be sent by e-mail (self-contained LaTeX or PostScript files) or as hardcopies (in triplicate) to the workshop organizer (address see below). E-mail submission is highly encouraged.

Send abstracts/papers or any questions to Gerhard Widmer at the address listed above.

IMPORTANT DATES:

Abstracts/papers due by: March 18, 1995
Notification of acceptance: April 8, 1995
Date of workshop: Sunday, Aug. 20, 1995
(preliminary)

Main IJCAI-95 conference: Aug. 21 - 25, 1995

< The MIT Press is Recipient of \$150,000 Mellon Grant >

For Its Electronic CHICAGO JOURNAL OF THEORETICAL COMPUTER SCIENCE

The MIT Press announces its receipt of a grant of \$150,000 from The Andrew W. Mellon Foundation for use over a period of three years in the development of its new electronic peer-reviewed journal, CHICAGO JOURNAL OF THEORETICAL COMPUTER SCIENCE, as an economic model for future subscription-based electronic journals. The scholarly communication industry needs a model for electronic publication that will move electronic journals into the mainstream of scholarly communication and, therefore, encourage more journals to move to this form of publication.

The MIT Press is developing CHICAGO JOURNAL OF THEORETICAL COMPUTER SCIENCE (CJTCS) with the goal of establishing a clear model and method for non-profit publishers to move forward with electronic journal projects in response to the needs of universities, researchers, and libraries. CJTCS is designed as a cost-based (instead of market-priced) electronic journal and as a way to introduce more diversified competition into the marketplace. CJTCS provides a promising new archetype for applying cost-sharing and risk reduction to academic publishing. In return for an annual subscription fee of \$125, libraries are licensed for a wide range of uses of the journal at their institution. The articles can be mounted locally or accessed over the Internet. CJTCS will be archived at MIT by the MIT Libraries and Information Systems to insure permanent availability of published articles. The Journal will take advantage of its electronic form by including executable computer code.

CJTCS is edited by a team of distinguished computer scientists led by Janos Simon and Michael O'Donnell at The University of Chicago Computer Science Department. Published article-by-article, the peer-reviewed journal focuses on new and significant research results in all areas of theoretical computer science and will eventually ease pressure on the established print journals in the field, most of which have large backlogs of accepted papers waiting one to two years before publication.

CJTCS is ideally suited to an experiment in Internet publishing since its target community of authors and readers already has a critical mass of members accustomed to daily use of the Internet, and with convenient access to laser printers. The editors are committed to a six-week turnaround in the review process. Articles are submitted electronically in LaTeX source format, with the Press's production process designed to use the author's keystrokes and formatting while still adding the valuable steps of copyediting and proofreading. After an article is accepted, it goes into production immediately and is available to subscribers in 12 to 14 working days. Publication consists of the placement of standardized LaTeX source and PostScript in an electronic archive, accessible by a variety of retrieval methods, on a file server at MIT Press.

The \$150,000 grant will help in providing funds to enable MIT to enlist libraries in the effort, to set up user and subscriber focus groups, to study end-user behavior and information retrieval patterns, to develop the economic model, and to disseminate the model to publishers at the end of the launch. Within the three-year time period, MIT Press also expects to develop other electronic journals and incorporate those results into the model.

< CYBERSTAR '95 Competition >

WDR
Westdeutscher Rundfunk Koeln
CYBERSTAR
50600 Koeln
Germany

WDR and GMD announce the CYBERSTAR '95 competition on interactive concepts. At the 'Medienforum Nordrhein-Westfalen' in Cologne in June 1995, an international jury, chaired by Monika Fleischmann, head of computer art activities at GMD, will present the first annual CYBERSTAR award for virtual worlds and interactive scenarios.

The CYBERSTAR '95 competition challenges artists, designers, and computer scientists to develop ways of making television that take advantage of the technology's potential to transcend the traditional passivity of television-watching by encouraging the user to actively participate in virtual worlds.

Possible scenarios are interactive, artistic environments for stage, actors and dancers, interactive TV-shows, connections between the Internet and TV broadcast stations, interactive tele-communication/cooperation environments, navigation through information spaces. Emphasis is laid on experimental work rather than finished 'products'.

Monetary awards totalling 35,000 DM will be given to the top three winners. The winner of first place will also have the opportunity to develop his or her project for three months in a professional environment at GMD. As one of the supporters of CYBERSTAR, the Westdeutscher Rundfunk (WDR), the biggest German public broadcast station, will report on the various projects and possibly involve them in future broadcasts.

Entries will consist of free-form video presentations. Submit one high-quality copy of a 3-5 minute video, and a one page information sheet containing TITLE, AUTHORS, ADDRESS, and a 200-WORD ABSTRACT with references and acknowledgement. In a cover letter please include topic area, correspondence address, phone and fax numbers, and email address if available. Label tapes with title and authors.

Application deadline: 31 March 1995.

This competition is supported by:

German National Research Center WDR
for Computer Science (GMD) Westdeutscher Rundfunk
Gesellschaft fuer Mathematik und
Datenverarbeitung

Schloss Birlinghoven Appellhofplatz 1
53754 Sankt Augustin 50600 Koeln
Germany Germany

< XI Colloquium of Musical Informatics >

Lelio Camilleri
Email: CONSERVA@VM.IDG.FI.CNR.IT

Contact & Send Contributions to:

Comitato Organizzatore del XI Colloquio di Informatica
Musicale
c/o Dipartimento di Musica e Spettacolo
Universita' di Bologna
Via Galliera 3
Bologna
Tel: 051-223943
Fax: 051-231183
Email: cim-xi@muspe.cirfid.unibo.it

For information concerning the performance of musical
compositions (available instrumental ensemble and other
questions) please contact:

Lelio Camilleri
Comitato Organizzatore del XI Colloquio di Informatica
Musicale
Conservatorio di Musica G.B. Martini
Piazza Rossini 2
40126 Bologna ITALIA
Tel. 051-233975
Fax: 051-223168
Email: lelioc@mailserver.idg.fi.cnr.it
Acknowledge-To: <CONSERVA@VM.IDG.FI.CNR.IT>

Event Dates: Bologna, 9-11 November, 1995

INTRODUCTION TO THE COLLOQUIUM

The Colloquium on Musical Informatics is an international biennial meeting of researchers in computer applications in music, organised by the Italian Association of Musical Informatics and by local partners. Previous editions (held in Pisa, Milano, Padova, Pisa, Ancona, Napoli, Roma, Cagliari, Genova, Milano) showed an increasing interest in this area, as indicated by the number and quality of scientific contributions and by the appearance of computer music systems providing tools for new aesthetic solutions. Two special topics of this 11th edition are concerned with the analysis of electroacoustic music and the historical role of the radio in the development of the electroacoustic music.

Contributions to the Colloquium can be of the following kinds: scientific papers, posters, demonstrations, compositions. Proceedings of the Colloquium will be published.

SCIENTIFIC SESSIONS ISSUES

- Computer Assisted Composition
- Algorithmic Composition
- Music Theory & Formal Tools
- Artificial Intelligence & Music
- Computer Assisted Musicology
- Music Analysis by Computer
- Digital Sound Analysis, Processing & Synthesis
- Computer Music Systems & Subsystems
- Acoustics & Psychoacoustics
- Musical Information Graphic Representation
- Multimedia Composition & Performance
- Hypertexts & Multimedia within Musical Informatics
- Musical Texts Filing & Recognition
- Computer Aided Music Instruction
- Computing distributed systems supporting musical applications
- Activity Reports from Research Laboratories

Two round tables will be held on the following topics:

- the analysis of electroacoustic music
 - the historical role of the radio in the development of electroacoustic music.
- Contributions on these topics are particularly welcome.

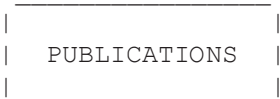
EVENTS

Several events will take place at the XI Colloquium on Musical Informatics, among them:

- Lectures on advanced research topics
- Concerts
- The annual general meeting of the Italian Association of Musical Informatics
- On the occasion of the Celebrazioni Marconiane and of the internet project of the Bologna City Council a project for a collective composition over the internet network will be launched. It should be a sort of collective collage with subsequent processings, and the interface will clearly be differentiated according to the kind of computer linking. During the Colloquium of Musical Informatics a sound installation with the result of the project will be presented. Those interested in the project can contact the Organizing committee.

DEADLINES

- 15/4/95: Arrival of extended abstracts (scientific papers, posters, demonstrations) and music compositions and descriptions;
 - 30/5/95: Scientific papers, posters & demonstrations, music composition acceptance notification;
 - 15/9/95: Arrival of scientific papers in camera-ready format
- =====



< Call for Papers - For Leonardo Journal and Leonardo WWW site >

Leonardo/ISAST
Email: isast@garnet.berkeley.edu

The Planetary Collegium: Towards the radical reconstruction of art education

Papers/projects addressing the present and future needs and nature of art education in the light of developments in technology, science and the arts are sought. Ideas and proposals developed through interpersonal and Internet collaboration are especially welcome.

The Guest Editor for the project is Roy Ascott.

Issues to address might include:

- Has digital post-modernism really killed off Bauhaus idealism?
- Personal expression, artistic sensibility and the post-biological body
- Educational cyberstate in relation to university real estate

- Architecture education: More aloof than alive?
- The criteria and assessment of quality in a relativistic culture
- Multimedia archives and on-line art history in the service of ideologies
- Distributed authorship and distance-design collaboration
- Putting the art into artificial life
- Should studies in consciousness precede point, line and plane?
- The research student in cyberspace
- The art instructor: Facilitator, collaborator or role model?
- Is there a-life after art school?
- Science fiction as design education
- Art as shareware
- Mosaic, modularity and the global curriculum
- Student access to Internet tutors and learning agents
- Planning planetary seminars on art and design education for the year 2000

Manuscript proposal and proposals for Leonardo WWW projects related to the topic should be send by email (only) to Roy Ascott through isast@garnet.berkeley.edu.

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ACKNOWLEDGMENTS

Leonardo/ISAST gratefully acknowledges Interval Research Corporation for their support of Leonardo Electronic Almanac.

LEA FORMAT CONVENTIONS

The following describes the format or markup conventions used in creating Leonardo Electronic Almanac. The function of these conventions is to facilitate perusal through the text, and to make it easier to create conversion programs to various text readers.

- =====: Section Heading Delineation - 62-character sequence
 - ****=: Item Delineation within Section - 62-character sequence
 - <: Item Title - search for the character "<" followed by two spaces
 - |_ or _|: This sequence takes you to the next SECTION TITLE.
- Item titles and author/contributor names appear exactly the same in the Table of Contents and at the location of the actual item. Section names appear in all capital letters, and with this issue will appear with all letters in sequence with no spaces (PROFILES, REVIEWS, etc.).

LEA WORLD WIDE WEB AND FTP ACCESS

| _____ |
The LEA archives, including the Leonardo Electronic Gallery, has been moved over to the World Wide Web site, which is now accessible using the following URL:

<http://www-mitpress.mit.edu/LEA/home.html>

The following are the specifics about ftp access for Leonardo Electronic Almanac:

```
ftp mitpress.mit.edu
login: anonymous
password: your_email_address
cd pub/Leonardo/Leonardo-Elec-Almanac
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Currently only back issues, submission guidelines and a limited number of current files are available via ftp. Check the README file for the most current information about the contents in the system.

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|          |
|   LEA    |
| PUBLISHING & |
| SUBSCRIPTION |
| INFORMATION |
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< Ordering Information >

Leonardo Electronic Almanac is \$15 to Leonardo/ISAST members and to subscribers to the journal Leonardo. The rate for Non-Leonardo subscribers is \$25.00

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Please include full mailing address or MIT Press account number,
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VISA/MasterCard information as well.

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===== < End of Leonardo Electronic Almanac 3(1) >
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