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INTRODUCTION

In this month's issue of LEA, our feature article is by Janice Cheddie, who discusses "issues of cultural translation, digital media and notions of difference," using a work by U.K.-based artist Erika Tan as a basis for her exploration.

Leonardo Reviews includes a review of the Europe-Asia Contemporary Music Festival in Kazan, Russia, by Alexandre A. Ovsyannikov; Rob Harle's review of a special issue of *HYLE: The International Journal for the Philosophy of Chemistry*; and Andrea Dahlberg's review of a new book on Italian filmmaker Luchino Visconti.

Elsewhere, we feature selected abstracts from the upcoming issue of Leonardo (Vol. 37, No. 4); an announcement and information on Leonardo's collaboration with ISEA2004, taking place in Finland, Estonia and the waters in-between; and the latest news on the activities of Leonardo/ISAST.

FEATURE

TRANSLATION, TRANSCODIFICATION, TRANSMISSION: ERIKA TAN'S
PIDGIN: INTERRUPTED TRANSMISSION

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ABSTRACT

"Translation, Transcodification, Transmission" seeks to open a discussion on the issues of cultural translation, digital media and notions of difference. It seeks to explore these issues through the discussion of shifts within contemporary international exhibition-making and UK-based artist Erika Tan's 2001 installation, *PIDGIN: Interrupted Transmission*.

In the last decade, the scene of international exhibition-making has been marked by a number of shifts. First, the center-periphery binary of post-colonialism has been under critical

scrutiny, leading to examinations of the structures and transformations of contemporary globalization [1] . Second, major international art exhibitions and many museums and institutions have been preoccupied with concepts of geographical circulation, migrations, diaspora etc., as conditions of the global subject and thus not exclusively the condition of the post-colonial subject [2] . Third, contemporary international exhibition-making, as a discursive practice, has been increasingly characterized by a re-mapping of the world as a series of peripheries that do not have a center. Fourth, this questioning of the center-periphery binary, within international curatorial practice, has been underpinned by the emergence of the transnational subject. Dan Cameron, senior curator at the New York New Museum and Director of Istanbul Biennale 2003, posits the concept of the artist as a global citizen. As a global citizen, Cameron argues, the artist is at the forefront of producing a creative practice informed by the processes of globalization, travel and migration [3] .

One of the most influential texts on globalization in relationship to notions of the cultural imagination and difference has been Arun Appadurai's *Modernity at Large: Cultural Dimensions of Global Modernity* [4] . Within Appadurai's analysis, the transnational imaginary is one that is produced within the intersections of mass migration and electronic media.

As with mediation, so with motion. The story of mass migrations (voluntary and forced) is hardly a new feature of human history. But when it is juxtaposed with the rapid flow of mass-mediated images, scripts and sensations, we have a new order of instability in the production of modern subjectivities. As Turkish guest workers in Germany watch Turkish films in their German flats, as Koreans in Philadelphia watch the 1988 Olympics in Seoul through satellite feeds from Korea, and as Pakistan cab drivers in Chicago listen to cassettes of sermons recorded in mosques in Pakistan or Iran, we see moving images meet de-territorialized viewers. These create diasporic public spheres, phenomena that confound theories that depend on the continued salience of the nation-state as the key arbiter of social changes. In this sense, both persons and images often meet unpredictably, outside the certainties of home and the cordon sanitaire of local and national media effects. This mobile and unforeseeable relationship between mass-mediated events and migratory audiences define the core link between globalization and the modern [5] .

While it can be argued that Appadurai's text is widely cited within visual culture [6] , there is very little theoretical work that has sought to closely examine digital artists' work within the context of the wider shifts and processes of globalization and difference. The theoretical focus within discussions of cultural difference, globalization and visual culture, to date, has been largely on the discursive content of the work.

My own area of theoretical interest in Appadurai's text is the conjuncture between visual culture, globalization and the construction of the visual imaginary. In my desire to examine these issues, I have sought to link Appadurai's text with the international space of visual culture, through the work of Sarat Maharaj on cultural translation. Maharaj has characterized the international space of contemporary visual culture as the "scene of translations":

"Beyond the demand for assimilation, beyond absolutist notions

of difference and identity, beyond the reversible stances of 'self and other' in which the Euro-centric gaze fashions itself . . . in the 1990s we have come to see the international space as the meeting ground for a multiplicity of tongues, visual grammars and styles. These do not so much translate into one another as translate to produce difference [7]."

Within my theoretical positioning, I am seeking to position cultural translation as a series of digitally mediated processes. It is beyond the scope of this essay to discuss in detail the complex issues of globalization, trans-national subjectivity. My main focus, within this essay, is a narrow one, in that it seeks to open a discussion on the issue of translation, digital media and notions of difference. Furthermore, my essay seeks to open the discussion of these issues through the discussion of one artist, Erika Tan, and a single installation - *PIDGIN: Interrupted Transmission (2001)*. I have focused on Tan's installation because it allows for a detailed reading of the networks and circulations of digital media, difference and translation.

Erika Tan, artist and curator, was born in Singapore in 1967. Tan studied social anthropology and archaeology at Kings' College, Cambridge, and Film Directing at the Beijing Film Academy before completing her MA in Fine Art at Central St. Martins', London. Tan has been exhibiting as a visual artist since 1994 and her body of work includes photographs, videos, websites and multi-media installations and has been included in a number of major U.K. and international exhibitions [8].

At a recent conference presentation [9], Maharaj introduced the notion of "pidgin" as a key term in understanding his "scenes of translation". Maharaj, through a series of visual devices, positions "pidgin" as a vehicle for communication derived from particular contexts and local conditions. Through this positioning, he argues that "pidgin" is not a "mother-tongue" language, but rather a meeting ground for cultural exchange and contact. It is in this sense that Maharaj asserts that within pidgin there are no native speakers. The importance of pidgin, for Maharaj, is that as an amalgamation of languages pidgin breaks the link between language, authenticity, origin, culture and belonging.

Tan's *PIDGIN: Interrupted Transmission* (2001) presents the audience with modes of digital, cultural and linguistic translation as a series of interplays between the visual, sonic, textual and computer realms. My central concern here is to explore the complex processes of cultural translation within contemporary media, through theorizations of transcodings and transmissions as discursive, cultural, visual and technical concepts. It is through these theoretical frameworks that I am seeking to position Tan's installation as an intersection between contemporary visual culture, technology and cultural translation.

PIDGIN: AS GALLERY SITE

When installed within the gallery space, *PIDGIN* is comprised of two large projection screens that are placed opposite each other at either end of the gallery, each one home to a parallel stream of images and icons. At times, the content on one screen seems echoed or mimicked by that of the other. This interplay is actually very precisely synchronized and is mediated by the presence of a third element (a computer control-system called

Smartpax, running the software program Trax) [10] . On this third monitor screen, positioned on a desk next to a book of research documents, clusters of digital data drift by (corresponding to the image-sequences on the different projectors), each cluster accompanied by the traces of the underlying computer code as well as by textual annotations.

As part of the installation, Tan translates four texts from written English to various phonetic translations [11] .

PIDGIN seeks to explore the relationship between these "translated texts" and the interplay between the visual sonic and machine realms of the installation. In doing so, Tan seeks to draw the audience into a series of complex and questioning relationships, with the differing realms of contemporary translation. Within contemporary culture, translation is largely focused on the written and spoken word. However, *PIDGIN* introduces other forms of translation into the installation, such as the notion of translation as sonic, visual and technological processes.

Tan writes: "Pidgin/*PIDGIN* is a form of broken transmission. What came very quickly with this piece were the ideas associated with the term 'pidgin', which also linked up with the Dataton's SMARTPAX technology, which I have used to create the work. The SMARTPAX hardware and TRAX software control different devices, so it is a way that different devices can communicate with each other. In *PIDGIN*, SMARTPAX connects two DVD players and a CD player, switching each one on and off, locating specific sections within a disk to create a dialogue with the different elements of the work. That corresponds to the idea of *PIDGIN* and communication via a linguistic code or language. Although the SMARTPAX technology is sophisticated, it can't make a seamless jump from one bit of footage to another on the DVD. It takes a couple of seconds to 'locate' and 'trigger' the next bit of footage. As it jumps, there is a break in transmission - this has informed how the work has been created and how it has been edited [12] ."

TRANSCODING

In my analysis of *PIDGIN*, I am seeking to utilize the term "transcoding", as a discursive term to analyze the relationship between cultural translation and globalization. The concept of transcoding has been used as a technical and discursive term in relationship to debates concerning the development and use of digital media. For Lev Manovich [13], transcoding is not only the translation from analogue to digital code, but a wider process involving a cultural re-conceptualization derived from computer-based ontology, epistemology and pragmatics. Within the construction of the cyborg, Donna Haraway positions the term transcoding as signifying a key process in the construction of new technological subjectivities [14] . Within cultural and critical theory, the term has been used as a discursive term in relationship to the analysis of cultural change and cultural memory [15] .

In *PIDGIN*, we witness the movement of the concept of transcoding/translation from notions of a correspondence of meaning to an exploration of the various modes of translation/transcodings as ongoing and mutating processes. In this movement, Tan seeks to incorporate into our understanding the translation human/machine/sonic/visual codes and structures, a conceptual maneuver that stresses the production of cultural forms dislocated from their individual or discernible points of

"origin". Thus, Tan's installation both predates and echoes Maharaj's assertion of pidgin as a language where there are no native-speakers. The importance for cultural translation is the removal of the notion of origin. Within Haraway's construction of the cyborg, the term "transcoding" challenges the ontological and epistemological sites of origin within Western culture. In positioning, "pidgin" as a language formed within the contemporary scene of cultural translation, informed and produced within the structures and processes of contemporary digital media, Tan opens up new avenues to explore the intersection between cultural translation and technology.

In putting forward the notion of translation/transcoding in relationship to cultural difference, I am not invoking Deleuze and Guattari's concept of a minor language [16]. Rather, I am putting forward the relationship between globalization, digital media and visual culture as a powerful discursive force that is operating throughout our understandings of contemporary visual culture and difference. The focus here is to begin a discussion on the ways in which technology and its dissemination of visual culture and cultural difference is explored and embedded within the processes of technology. It is in this sense that the various processes of transcoding of visual culture within the domains of electronic media cannot be theorized with the Deleuzian concepts of a "minor language."

TRANSLATION/TRANSCODINGS/CREOLIZATION

It is this interchange between the two concepts of pidgin as a system of communication and as a contact language between human and technological forms that are played out within *PIDGIN* [17]. This linkage between technology and new cultural forms is further emphasized within Tan's playful suggestion that languages emerging within the use of SMS ("texting") can be located as a new form of pidgin/Creole.

Tan argues in the exhibition text that there is no distinction between notions of pidgin and Creole but rather that these distinctions are academic territorial boundaries, not profoundly differing epistemological or ontological approaches. Furthermore, Tan "un-homes" the concept of pidgin/Creole. (This, of course, is a pun - within the installation itself an image is repeatedly shown of the release of homing pigeons from their cages and the image of pigeons as carriers of diseases and communications). Tan's process of the un-homing of *PIDGIN* is the removal from its linguistic/literary/regional/historical framings of pidgin/creole into wider discussions. Tan's installation seeks to draw the audience's attention to the emergent new languages between the visual/textual/sonic/computer and discursive realms. In mobilizing the concept of "pidgin" in relationship to the emergence of a new cultural landscape, it is possible to link the process of creolization, as proposed within the installation, as a contemporary experience of modernity [18]. Tan's work further shifts the processes of creolization as contemporary experience by linking these processes - through the installation's translated texts, computer code and the enactment of the game "Chinese Whispers" to wider issues of translation, technology and transmission.

At the heart of this concept of "creolization" lies a translation and the transcodings of the "everyday" into a new cultural environment and encounters - the emphasis is not on literary transformation, but on mass cultural transactions [19].

Thus, the focus of our notions of "translation" within the contemporary moment has to be the transcoding of cultural difference within the visual, rather than a focus on "formal" literary or textual, transmissions of contemporary electronic media.

INTERRUPTIONS

PIDGIN further opens up a way to investigate the level of intervention within contemporary visual culture, technology and difference, embedded within the processes of the work and not simply at the level of content. Central to Tan's installation, in its fabrication and its editing, is the ways in which computer software produces a series of gaps and interruptions within the image and its transmission. Tan utilizes the gaps and interruptions embedded within computer software as it seeks to move between the differing devices used to fabricate the installation. In utilizing these gaps, Tan suggests that notions of degradation and interference frame the contemporary experience of technology as it moves through various technological translations [20]. These gaps, interruptions in the transmission, form part of the audience's encounter with the installation and are woven throughout *PIDGIN* to explore differing translations of meaning. Within *PIDGIN* these gaps and interruptions produce moments of temporal disruptions and incoherence, partly the product of the inability of the technology to produce seamless operations: but also through Tan breaking the association with the popular imaginary of technology as a means of "speeding up" instant communication and processing.

Tan further inflects the notion of technological temporality as a marker of recorded time and electronic traces, through her manipulation of the timeline within the installation. In *PIDGIN*, Tan's time line presents the viewer with idea that the installation has a technologically driven structure and linearity, but this in fact is false. In the installation, Tan presents us with a constructed time-line, a fake timeline, which does not factually show the moments when things are being triggered, thus disguising the time delay between the "representation of action" and "real action". These gaps are temporal moments within the installation, opening up the encounter with the work as engagements with the differing notions of temporality. The installation presents us with diverse notions of temporality - temporality as a technologically measured device; temporality as technologically recorded time; temporality as a lived experience moment within the duration of the installation. Thus, within Tan's work we see the ways that technology, as a discursive network, constructs, circulates and disrupts its own modes of production. *PIDGIN*, in mapping out a discursive field between the human, machine and the ways that it operates within the realm of textual information and technological networks, seeks to explore the temporal processes and disruptions embedded within contemporary digital networks [21].

Thus, the work incorporates the idea within the production of a notion of temporal disruption, presenting us with a slowing down process. In slowing down, it is possible to read Tan's process as one that seeks to incorporate within the installation's visual, temporal and sonic productions the philosophical concept of duration [22]. It is duration, as lived experience of temporality and subjectivity, that produces a deficit of transmitted information. *PIDGIN* asks the installation audience

to experience gaps, slippages and loss of meaning between the visual image and audio as part of the artist's process-based mode of production.

This invites the audience to focus on the three-way relationship between the viewer, the physical space and the transcoding within computer-based processes. Within this triad, Tan has sought to open up the spaces of artistic intervention, seeking to create a lacuna that incorporates moments of duration and possible incoherence. These constructed and conceptual spaces do not necessarily demand understanding on a linguistic or discursive level. Within the installation, the gap can be read as devices that invoke threshold, temporal and physical spaces, that create the possibility for mis-understanding and mis-translations, and improvisation. This triad is embedded with the structure, production and completion of the installation - through the utilization of the slippages and gaps with the software devices - as part of the structure of the audience's encounter with the piece.

PIDGIN does not present a coherent structure of meaning within the visual image produced, but a work whose meaning is also embedded within the technological construction and distribution of the work. Tan's engagement with the technological rendering of the work also informs part of the audience's encounter with the installation's explorations of the discursive and technical concepts of interrupted transmissions. *PIDGIN* thus constructs a discursive field through which networks of meaning are mediated through the human cultural and machine code.

Tan's work also opens up a dialogue concerning the ways in which the circulation of contemporary cultural difference is mediated through these slippages and interruptions in transmission, circulations of cultural difference which move across and through discursive spaces. It is through these modes of distribution that cultural difference acquires transformations of meaning.

"BROKEN TELEPHONE/CHINESE WHISPERS": TRANSMISSIONS

"Broken Telephone/Chinese Whispers" forms a central motif within Tan's installation. A playful device that alludes to Tan's own mixed English and Chinese heritage, "Broken Telephone/Chinese Whispers" enters into a dialogue with the relationship between "transmission/translation" and points them to ways in which messages are relayed and progressively distorted through successive iterations.

"Broken Telephone/Chinese Whispers" invokes concepts of transmission in three complex ways: transmission as a formal process that can situate objects and bodies in inharmonic, noisy and terrestrial relations without consuming their autonomy [23]. Central to the game of Chinese Whispers is the construction of the listening subject within the game, where the participants are often stripped of the visual clues of communication. In place of these, the game enacts modes of proximity, spatial awareness and distortion, asking the audience to reflect on the multifarious ways in which transmissions takes place. Tan further links this piece to issues concerning technology by forming a network of people that suggests a linking of communicating devices such as the telephone, as the production of incomplete and fractured processes through poor reception, transmission and interference.

PIDGIN positions transmission as a cultural product and process, as suggested by Walter Benjamin in his analysis of Kafka [24]. In this text, Benjamin puts forward the notion of transmission as a process that locates a distinction between the notions of truth and how meanings and productions of everyday cultural values are explored. In this way, cultural difference within the processes of electronic distribution is conducted through the textures and sonic realms of the electronic screen. These textural and sonic structures communicate difference within modes of "contamination." As a critical term, "contamination" has been located as a state of being where we cannot know what an "authentic" state of existence is [25], thus signaling the beginning of a productive state of cultural exchange. In this way, Tan returns us to a discursive notion of creolization as the loss of the moment or point of origin or authenticity.

Thus contamination, degradation, incoherence and interference are enacted with the installation's game of Broken Telephone/Chinese Whispers. Within common usage of the term "Chinese whispers," an alternative and troubling aspect of transmission is evoked - modes of transmission that produce alternative structures and networks of knowledge and understanding, like Benjamin's concept of transmission. Within "Chinese Whispers" the object of truth may have been lost, but what is communicated are differing and competing networks for our understanding of truth and the lack of purity of any language. "Broken Telephone/Chinese Whispers" points to construction of listening, within the distribution of information, as a conscious, embodied act, rather an auditory function.

Finally, in discussing transmission as a technical process, the game of Broken Telephone/Chinese Whispers evokes the game of Chinese Whispers to shift our focus away from concepts of authenticity and truth to locations of the transmissibility of culture. Here is the dislocation of the "concept" of Chinese whispers as transmission of culture of the "other" but an exploration of the pleasure and ritual of human communication. The gaps and interruptions produced within the transmissions of the relayed message are informed and mirrored by the computer software that carries other forms of code.

If one follows Tan's use of *PIDGIN* as a contact language, a theorization whereby Tan embeds the notion of a contact language within human and technological interactions, these contact languages for Tan, through SMS and other devices, are acts of improvisation that visually and sonically create the space in which culture is transmitted and interacted with. Rather than "making do," these acts of improvisation call for a deep affinity of the structural tones of nuances of the languages. As such, these acts can be read as acts of translation that produce not a correspondence of meaning but rather a working besides and within the various human and technological languages. These languages, within their processes of improvisation, construct the terrain upon which the processes of interaction take place. This is the space that Tan has so gracefully sought to explore.

REFERENCES AND NOTES

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2. See "Cities on the Move" (Hayward Gallery, London); "Century City: Art and Culture in the Modern Metropolis" (Tate Modern, London, 2001); and "Short Century" (Chicago, 2002).
3. See "Justice Deferred," by Dan Cameron, Istanbul Biennale "Poetic Justice" Catalog (Turkey, 2003).
4. A. Appadurai, *Modernity at Large: Cultural Dimensions of Global Modernity* (Minneapolis, MI: University of Minnesota Press, 1998).
5. In regard to this, see Appadurai [4] p.4, and Manuel Castells, *The Rise of the Network Society, Volume 1, The Information Age: Economy, Society and Culture* (Oxford, U.K.: Black Publishers, 1996).
6. See Okwui Enwezor, "Mega-Exhibitions and the Antinomies of a Transnational Global Form," in *Manifesta Journal: Journal of Contemporary Curatorship* (Ljubljana, Slovenia: 2004).
7. Sarat Maharaj, ed. Jean Fisher, "Perfidious Fidelity: The Untranslatability of the Other," in *Global Visions: Towards a New Internationalism in the Visual Arts* (Kala Press: London, 1994) p. 28.
8. Tan's exhibitions include "Cities on the Move," Hayward Gallery, London, 1999; "Slipstream," Institute of Contemporary Arts, London, 2001; "Sites of Construction," CAS Gallery, Osaka, Japan, 2000; East International Norwich Art Gallery, U.K.; "JUNCTURE," Cape Town, South Africa, 2000; "Incommunicado," U.K. National Touring Exhibition, Hayward Gallery, London U.K., 2003-2004.
9. "Middle England," Exeter, U.K., 30 April - 1 May, 2004.]
10. See www.dataton.com for more information on SMARTPAX.
11. These texts are Karl Marx, Friedrich Engels, *Manifesto of the Communist Party*; McKenzie Wark, *All that is Solid Melts into Airwaves*; Translation-Lingua Vision: www.linguavision.com/translat.htm ; and *Genesis* 11:1-9.
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13. Lev Manovich, *The Language of New Media* (Cambridge, MA, MIT Press: 2001).
14. Donna Haraway, "A Manifesto for Cyborgs: Science, Technology and Socialist Feminism in the 1980s," in the *Haraway Reader* (Routledge, London and New York: 2004).
15. See Fredric Jameson, *The Political Unconscious as a Socially Symbolic Act* (Methuen, London: 1981) and Paul Gilroy, *Black Atlantic: Modernity and Double Consciousness* (Verso, London: 1992).

16. See Deleuze and Guattari, **Kafka: Towards a Minor Literature** (Minnesota University Press, Minneapolis, MN: 1986).
17. I borrow the term "contact language" from the anthropologist Mary Louise Pratt, in **Imperial Eyes: Travel Writing and Transculturation** (Routledge, London and New York: 1992); in relationship to digital culture, see the exhibition "Contact Zones: Art of the CD-ROM," curated by Timothy Murray.
18. See Édouard Glissant, **Poetics of Relation** (Ann Arbor, MI: University of Michigan Press); in relationship to visual culture, see Enwezor et al, eds., "Créolité and Creolization," at Documenta 11, Platform 3, Hatje Cantz, 2003.
19. For discussion of these issues in relationship to cinema, see Rey Chow **Primitive Passions: Visuality, Sexuality and Ethnography** (Columbia University Press, New York, NY: 1995).
20. See L. Manovich [13].
21. For the importance of multiple temporalities within notions of the trans-national and the role of global communications, see: Roger Rouse, "Thinking Through Transnationalism: Notes on the Cultural Politics of Class Relations in the Contemporary United States," in **Public Culture**, No. 7 (1995) 353-402.
22. In relationship to film and difference, see Laura U. Marks, **The Skin of the Film: Intercultural Cinema, Embodiment and the Senses** (Duke University Press, Durham, NC: 2000).
23. See Douglas Kahn, Ed., Introduction, **Wireless Imagination: Sound, Radio and the Avant-Garde,** (MIT University Press, Cambridge, MA and London: 1992) p. 20.
24. Walter Benjamin, "Some Reflections on Kafka," in **Illuminations** (Schocken Books, New York, NY: 1969).
25. Jean Fisher, "Some Thoughts on Contamination," in **Vampire in the Text: Narratives of Contemporary Art** (InIVA, London, 2003) p. 252.

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LEONARDO REVIEWS
2004.07

This month, Leonardo Reviews is delighted to carry one of our occasional reviews from our colleagues in Russia. This report by Alexandre A. Ovsiyannikov was translated by L. Komissarova and edited for publication here by Dene Grigar's team. His report of *The Europe-Asia Contemporary Music Festival* suggests that the event epitomized some of our editorial ambition, drawing art, science and geopolitical histories into a single agenda. Also featured here this month is Rob Harle's review of a fascinating nexus of art and science as it appears in *HYLE: International Journal for Philosophy of Chemistry.* In this special edition, art and chemistry form the main focus of attention and, by all accounts, it is a fascinating and worthwhile intellectual venture. Finally, in a rather more mainstream fusion of the arts and sciences (and technology), Geoffrey Nowell-Smith's revised and updated book on Luchino Visconti comes under the scrutiny of a relative newcomer to the panel, Andrea Dahlberg. Elsewhere in this month's reviews, Amy Ione, Robert Pepperell and Roy Behrens are joined by Dene Grigar, Michael R. Mosher, Dennis Dollens and one of our newest reviewers, John Knight.

All their reviews can be read on line at:
<http://leonardoreviews.mit.edu>

We hope that you enjoy them.

Michael Punt
Editor-in-Chief
Leonardo Reviews

EUROPE-ASIA CONTEMPORARY MUSIC FESTIVAL

Karzan, Russia, April 2004

Reviewed by Alexandre A. Ovsiyannikov; review translated by L. Komissarova

At a distance of 800 kilometers from Moscow, on the Volga River, lies the city of Kazan. The fates of many famous people who contributed much to world science and art are connected with this city: the mathematician N. Lobachevsky, the writer M. Gorky, the singer F. Shalyapin, the ballet-dancer R. Nureyev, the composer S. Gubaidulina and others. In 2005, Kazan celebrates its millennium under the patronage of Russian President V. V. Putin. What does the capital of Tatarstan look like now on the world cultural map?

Our region is a meeting place of great civilizations - East and West, Europe and Asia. The problem of mutual understanding of these poles has been discussed in the world at all levels for a long time. Kazan has brought its contribution to this process by the establishment of an international musical forum called "Europe-Asia" that reflects the idea of spiritual communication of its different peoples and traditions. Held this spring for the sixth time, the event is as popular as the Shalyapin opera singers festival and the Nureyev ballet dancers' festival, regularly held in Kazan.

The Europe-Asia Contemporary Music Festival started in 1993. Festival events took place not only in Kazan, but also in other cities of the Tatarstan Republic - Naberezhni Chelni (1993,

1996), Almetyevsk (1998), Nizhnekamsk (2000, 2002), Bugulma (2002) and Zelenodolsk (2000, 2002, 2004) - giving a view of new art to many people. Composers and performers from almost 30 countries have taken part in Euroasian music dialogue during these years, and music of Tatar authors has joined in the world art process.

The guests of the festival were composers and performers of contemporary, professional vocal, instrumental and traditional music, as well as those who experiment in the sphere of electronic sounds and multimedia devices, non-traditional instruments and new forms of performance. The fact that the phenomenon of New Music - which originally addressed rather "advanced" connoisseurs of art - has won a broader audience denotes a gradual disappearance of conservative views toward music. Otherwise, many of these musical exercises, which were performed sometimes with the aid of exotic ancient drums, sometimes with the latest models of computers, would scarcely gather many sympathetic listeners.

A preliminary musical education of the audience has been conducted by the chief founder and constant participant of the International Festival of Contemporary Music Europe-Asia in Kazan, Chairman of the Union of composers, Chairman of Tatarstan section ISCM in the Russian Federation - R. F. Kalimullin and his team.

The festival program included numerous discussions, lectures on problems of multimedia and modern composers' practice, excursions to the Kazan studio of light-music "Prometheus," to the exhibitions of avant-garde art. One of these picturesque expositions - "Children Draw Music of Sofiya Gubaidulina" - was presented to the city by the studio "Prometheus" and at the moment is being held in the Kazan Centre of contemporary music of S. Gubaidulina, which was opened in 2001 in honor of the seventieth birthday of the outstanding composer. The Centre is one of the organizers of the festival this year, together with the Ministry of Culture and the Union of Composers of the Tatarstan Republic. On a level with traditional, contemporary vocal and instrumental music, a special program of electro-acoustic and interactive compositions was performed at the sixth festival. "Termen-Centre" also demonstrated its art. This center was founded on the base of Moscow Conservatoire in 1992 and named in honor of the famous inventor L. S. Termen. Director of the Centre A. Smirnov and the soloist D. Kalinin performed an interactive concert for the Japanese flute (syakuhati) and spatial termen-sensors, using the computer program MAX/MSP. Also the opus "Immatra," by a young, talented Kazan composer, Radick Salimov, was "sounded." His work was favorably received by the audience, who responded to a refined facture of a musical exposition in a counterpoint with choreography and video-projection images.

The final chord of the festival was a philosophical-lyrical show, "Items from the Red Book," by composer Alexander Bakshi. Its plot addresses the purpose of the Euroasian musical forum. As the authors of this work say: "There is an idea in the air, to compile the Red Book of Peoples. In spite of wars, catastrophes and terrorist acts, the world's population is growing, but the number of nationalities is becoming smaller in number. It is not that people are dying out, but cultures they belong to are. The archival records of folk music created by Selcups and Crimchaks [small nationalities who once lived in Russia] are heard in our performance. Few people know about

them. The native bearers of traditions have nearly vanished. But there is another interesting point - approximately at the same time when these nationalities began to die out, something wrong started to happen to great cultures of the West. Suddenly they began to talk about crisis, death of the Author, about the end of Modern epoch "

The scenarist and the artist both were involved in what one of the subtitles of the performance called "[t]he game of imagination for the pianist and six characters." The video-projections of still and dynamic images of texts, pictures and portraits created a counterpoint in the actors' acting. A vacuum cleaner, electric furnace, electric drill, children's balls and live parrots comprised the arsenal used by the actors to build the complex and ambiguous scenic imagery, growing as a lump of snow to the final part. The spectacle started with kaleidoscopic episodes involving such characters as a virtuoso cellist, a musician with a hurdy-gurdy, a shrill-voiced Punch disturbing the pianist (A. Lyubimov) to play his etudes, a yard-keeper with a broom, grumbling "I'm bored with you walking up and down," and a singing female ballet-dancer. And then, all of a sudden, they gave way to portraits of J. Bach, A. Chekhov and G. Ulanova. The final words, taken from Chekhov's *Cherry Orchard*, produced directly, with no allusion, a melancholy feeling of the elapsing beauty - the disappearance of cultures, which, like Chekhov's *Cherry Orchard,* are on the verge of destruction now. The touched and enthusiastic public didn't let the authors and actors leave the stage for a long time and all the spectators took away hope that nobody else will ever be enlisted in "The Red Book."

We hope that the Europe-Asia Contemporary Music Festival, which takes place in the centre of the original Russian region, where the Islamic and Orthodox Churches are in close proximity and where the unique communities of Turks, Slavs, Jews, and people of other national cultures exist, will bring to Kazan jubilee concerts in 2005 with even more admirers of modern art from all over the world.

HYLE: INTERNATIONAL JOURNAL FOR PHILOSOPHY OF CHEMISTRY

Special Issue: Aesthetics and Visualization in Chemistry, edited by Tami I. Spector and Joachim Schummer, HYLE Publications / University of Karlsruhe, Institute of Philosophy, Karlsruhe, Germany, Vols. 9.1 and 9.2, 2003. 243 pp., illus. b/w. \$28.00 per issue for individuals. Includes "Chemistry in Art: A Virtual Exhibition" on CD-ROM. Available online at: <http://www.hyle.org/journal/issues.htm>. ISSN: 1433-5158.

Reviewed by Rob Harle, Southern Cross University, Australia
recluse@lis.net.au

This issue of *HYLE* is an exciting and bold attempt to not only explore the relationship of chemistry to art but, by extension, to address the current contemporary art/science liaison in some detail. I recommend this special issue as essential reading for *Leonardo* members and subscribers because it raises important questions regarding *Leonardo*'s fundamental project and *raison d'être*.

The journal is divided into two sections. The first comprises six scholarly essays, discussing aesthetics and visualization in chemistry. These are followed by book reviews and reports. The second section has four essays, a very interesting and important dialogue (between a chemist and arts critic/curator), and a CD-ROM containing a virtual art exhibition, *Chemistry In Art*, the art works being specifically commissioned for this issue.

There are a number of fundamental questions involved in the current art/science liaison that as yet seem not to have been satisfactorily addressed. The most important of these are: (a) What is the difference between science and technology? (b) At what level do artistic works created from a liaison with science become "art" rather than simply process diagrams, models and documentation of science processes? As Spalding says, "I did not want to see sculptures of giant beakers [in regard to the commissioned art]" (p. 234). (c) In the liaison, artist and scientist must be equal partners - how can this possibly be achieved?

All the essays except one are written by chemists or philosophers, the exception being an essay by James Elkins, an art theorist and historian. There are no essays by artists! Is this glaring omission because chemistry and philosophers believe artists make art and do not (or cannot) seriously discuss theoretical issues? The editors/curators asked the artists to provide "a brief text in their art projects" (p. 228). This is not the same thing as a theoretical discourse about the "intersections of art and chemistry" by the artists.

The knowledge of what constitutes art is rather limited in most of the essays. Quite often, reference is limited solely to drawing or painting. Understandably, perhaps - why should a chemist know any more about art than an artist knows about chemistry? This point highlights question (c) above, in severe terms. These are the sorts of issues that this journal raises, if we read it closely from a critical perspective. This is not to say that the essays in *HYLE* are of little value; on the contrary, they are extremely interesting as well as scholarly and discuss "visualization" in the past and contemporary "world of chemistry." However, we need more if we are to develop a true symbiotic relationship between science and art. This symbiosis will mean crossing Wittgenstein's notion of each discipline's specific "language game" barrier.

The final entry in the journal, "Between Chemistry and Art: A Dialogue," is a very open discussion between one of the editors Tami Spector and the art curator/critic David Spalding. This discussion does address some of the issues I raised above and does not tend towards the insularism of the earlier essays. Spector, to her credit, indicates that she has learnt much about art from her involvement in this project. This provides a clue to possible answers to some of the questions regarding the liaison of art and science. That is, both artists and scientists have to do some serious learning about each other's practices, philosophies and methodologies.

The artworks on the CD-ROM virtual exhibition - which includes images, installations and sculptures - are quite stunning, some strangely beautiful, some created specifically from scientific chemical processes and some commenting upon chemistry's cultural and social impact. I will not attempt to describe these works. The colors and forms in L. E. Last's images, for example, cannot be adequately captured with words. Readers will have to purchase

the journal and view the virtual exhibition themselves - they will not be disappointed.

Repeating my opening remarks, this is an important issue of the *HYLE* journal for all interested in the liaison between art and science generally, and art and chemistry specifically. I hope it will spawn further heated debate in this exciting and almost limitless enterprise.

LUCHINO VISCONTI

by Geoffrey Nowell-Smith, London, UK: BFI Publishing, 2003, 250 pp., illus. Trade, £48.00; paper, £13.99. ISBN: 0-85170-960-5; ISBN: 0-85170-961-3.

Reviewed by Andrea Dahlberg, 9 Belvedere Road, London SE1 8YW, U.K.
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2003 was the year filmmaker Luchino Visconti made a major resurgence in the English-speaking world. New versions of *The Leopard* and *Death in Venice* were released and more Visconti films were released on DVD; in the United Kingdom, a major retrospective of Visconti's films toured the country and the British Film Institute published a new edition of Geoffrey Nowell-Smith's monograph on Visconti.

This book was originally published while Visconti was still alive and working in 1967 and was updated in 1973 to include three films he made in the intervening years. At this time, it was probably the leading work in the English language on the Italian director and was known in particular for proposing a variant of auteur theory to the effect that a film director could produce a coherent, recognizable body of work without being conscious of all those characteristics that marked out and defined his work.

In the 2003 edition of the book, Nowell-Smith adds a new preface and an excellent retrospective essay but leaves the body of the text as it was in 1967 and 1973. Regrettably, few additional studies of Visconti have since been published in English and any serious study of this director must still rely on Italian and French sources. It is a pity, therefore, that Nowell-Smith did not take this opportunity to completely rewrite the book for a new readership of film studies students and serious readers interested in this complex and contradictory director. As he explains in the preface, because the bulk of the text was written before film studies had developed and flourished as a subject there is, apart from putting forward a variant on auteur theory, nothing of a theoretical nature in it.

The monograph was intended for an "educated general reader." Such a person seems not to be much interested in film theory but understands, without further elaboration, statements such as a description of *Death in Venice* as "the film in which Visconti reaches the culminating point of his identification with the Hegelian Geist." This educated reader is also someone who has a reasonable grasp of Italian history. The analyses of Visconti's films are rather too narrow by today's standards, and there is almost no consideration of the processes leading to the making

of the films, of the other people involved in their making and their meaning and reception by particular audiences. There are complaints about several censored versions of English releases of films, such as *Rocco and His Brothers*, that are now outdated as full versions are now available to English-speaking audiences.

The retrospective, written in 2002, is a fascinating attempt to give an overview of Visconti's films, to identify what characterizes them and to critically assess them from today's perspective. Nowell-Smith argues that the inheritors of European art cinema of the 1960s are Coppola, Scorsese, Woody Allen and Jim Jarmusch. He considers the significance of Visconti's homosexuality as evidenced in his films and against the background of denial at the time they were made. But it is his argument that what truly distinguishes Visconti as a film director is his understanding and interpretation of the Marxism of Gramsci and Lukacs and his own construction of a theory of history evident in all his films that is most impressive. It seems that Visconti has suffered from the inability of commentators to characterize his work as neo-realist, melodramatic or operatic or unify them under the heading of some other genre. Visconti is too complex for easy characterizations, but Nowell-Smith makes an original and fascinating case for a unique theory of history as the unifying theme present in the diverse range of his works.

The monograph includes a select bibliography, full filmography, and list of Visconti's theater and opera stagings. Despite the dated qualities of the body of the text, it is still probably the leading text on Visconti's films in the English language.

LEONARDO JOURNAL

LEONARDO, VOL. 37, NO. 4 (AUGUST 2004) - SELECTED ABSTRACTS

ARTISTS' STATEMENTS

ART IN THE SPACE AGE: EXPLORING THE RELATIONSHIP BETWEEN OUTER SPACE AND EARTH SPACE

by Takuro Osaka
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The author's interest in Space Art has taken several forms, including project proposals for the effective use of the International Space Station, research on the theme of the possibility of art in outer space, and conducting interviews with astronauts. He has also performed experiments in a microgravity environment generated by parabolic flight. This article provides an account of his plans and the results of these experiments.

RESEAU/RESONANCE: CONNECTIVE PROCESSES AND ARTISTIC PRACTICE

by Andreas Broeckmann
abroeck@transmediale.de

Based on a paper presented at the Artmedia VIII Symposium,
"From Aesthetics of Communication to Net Art," 29 November - 2
December 2002, Paris

Most Internet art projects use the Net solely as a telematic and telecommunicative transmission medium that connects computers and servers and through which artists, performers and users exchange data, communicate and collaboratively create files and events. At the same time, however, some artists are exploring the electronic networks as specific socio-technical structures with their respective forms of social and machinic agency, in which people and machines interact in ways unique to this environment. The author discusses recent projects that use the Net as a performative space of social and aesthetic resonance in which notions of subjectivity, action and production are being articulated and reassessed. This text discusses the notion of "resonance" in order to think through these approaches to network-based art practices.

MAPPING THE DATABASE: TRAJECTORIES AND PERSPECTIVES

by Sharon Daniel and Karen O' Rourke
Sharon Daniel - sdaniel@ucsc.edu
Karen O' Rourke - korourke@free.fr

Based on a paper presented at the Artmedia VIII Symposium,
"From Aesthetics of Communication to Net Art," 29 November - 2
December 2002, Paris

The authors attempt to re-imagine classification systems as emergent systems - where names, categories and associated data structures arise from the bottom up through collective usage. Each has employed cartographic methodology as an interaction metaphor in the design of dynamic, evolving systems that allow participants to create and archive their own itineraries and maps on-line. These systems explore the aesthetic dimensions of the database. The authors have presented and tested prototypes of two developing systems, *Subtract the Sky* and *A Map Larger Than the Territory,* in a workshop/exhibition. This article provides a brief description of the premise and implementation of both projects. It concludes with some preliminary findings from the workshop/exhibition and the authors' shared research.

ARTISTIC EXPERIMENTS ON TELEMATIC NETS: RECENT EXPERIMENTS IN MULTI-USER VIRTUAL ENVIRONMENTS IN BRAZIL

by Gilbertto Prado
gttp Prado@uol.com.br ; Web: <http://www.cap.eca.usp.br/wawrwt>

Based on a paper presented at the Artmedia VIII Symposium,
"From Aesthetics of Communication to Net Art," 29 November - 2
December 2002, Paris

The author explores the transformation and derivations in the field of artistic experimentation on the Net. The article examines the accomplishments artists have made with the "new poetics" of the dynamic universe of telematic art, expressed in contemporary artistic production. The text introduces five distinctive projects in multi-user virtual environments that were recently produced in Brazil and then places the projects within the more general context of art on the Net.

DAY-DREAMING STATES IN INTERFACED ENVIRONMENTS: TELEMATIC RITUALS IN *OUROBOROS*

by Diana Domingues
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Based on a paper presented at ISEA 2002, 11th International Symposium on Electronic Art, Nagoya, Japan, 2 - 31 October 2002

The anthropological effects of cyberspace grant to the interfaced body a new capacity for attempting higher and more complex levels of interaction. The author's on-line project *Ouroboros* provides first and second interactivity. The web site explores the seamless condition of being a reptile in interaction with various environments as it evokes the symbolism of the great world serpent Ouroboros. The author proposes that interactive technologies return us to forms of communication similar to the rituals of primitive societies. Feedback and emergent behaviors effected through tele-immersion, remote action and self-organizations related to the lives of snakes are intended to provide the sensation of being in a daydreaming state.

INTERDISCIPLINARY COLLABORATION IN DIGITAL MEDIA ARTS: A PSYCHOLOGICAL PERSPECTIVE ON THE PRODUCTION PROCESS

by Brigitte Steinheider and George Legrady
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George Legrady - legrady@arts.ucsb.edu

Based on a paper presented at ISEA 2002, 11th International Symposium on Electronic Art, Nagoya, Japan, 2 - 31 October 2002

The complexity of digital media technologies requires artists to form teams of specialized experts integrating their contributions. Studies on interdisciplinary collaborations in organizational and scientific research-and-development teams have revealed that three processes - communication, coordination

and knowledge-sharing - significantly influence their efficiency and effectiveness. This model was applied to an international and interdisciplinary digital media art production team to analyze the effects of team members' geographical dispersion, differing nationalities and heterogeneity of disciplines. The results are in accordance with previous studies of teams in corporate and scientific settings but also reveal differences between artistic and industrial product development processes.

GENERAL ARTICLES

Feel-in-Touch!: Imagination through Vibration: A Utopia of Vibro-Acoustic Technology, Puppetry and Multimedia Art

by Oguzhan Oezcan
oguzhan@ozcan.info

This article introduces a conceptual design for an interactive artwork called ***Feel-in-Touch!*** Its aim is to improve the use of imagination in artworks using abstract images in the formats of interactive media and vibro-tactile aids. New technologies can visually realize every surrealistic narration we can imagine, but these technologies limit our perceptions by presenting only one way of imagining, instead of multiple alternatives. This restricts creative thinking. Working from the above assumption, this article explores how to increase the degree of imagination in an interactive artwork. The author discusses problems of the imagination in art and interactive media and summarizes current research on vibro-tactile and vibro-acoustic applications. He then outlines ***Feel-in-Touch!*** and discusses the outputs of this conceptual design.

CHIMERA CONTEMPORARY: THE ENDURING ART OF THE COMPOSITE BEAST

by Dave Powell
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The author examines the history of artists' depictions of fanciful organisms that are formed by combining parts of various species. Broadly tracing the progression of this pursuit from prehistory through the Ancient, Renaissance and Romantic Periods and up to the twentieth century and contemporary genetic art, the article analyzes the seemingly consistent effort to render these forms simultaneously non-threatening or vulnerable in attitude and visually realistic. The author asks whether this practice, which seems to stem from aesthetic concerns, is sufficiently critical in regards to current trends in genetic engineering.

LEONARDO COLLABORATION
ANNOUNCEMENT

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ISEA2004: YOUR CHANCE TO EXPERIENCE THE CUTTING-EDGE OF
RESEARCH, TECHNOLOGY AND ELECTRONIC ARTS

"The ISEA conference remains a premier venue that brings together the visual, performing arts and sounds arts professionals, but also the theorists, scientists and engineers that are involved in the emerging disciplines." - Roger Malina, executive editor, Leonardo

ISEA2004 CRUISE: AUGUST 15-17
ISEA2004 TALLINN: AUGUST 17-19
ISEA2004 HELSINKI: AUGUST 19-22

The ISEA2004 Symposium (<http://www.isea2004.net>) creates the most exciting hub of new media technology, research and art this August in Helsinki, Tallinn and on the amazing cruiser ferry connecting these northern capitals. Finns and Estonians have joined forces to throw what may well be the coolest conference ever.

This interdisciplinary symposium presents the latest technological and artistic innovations by the most advanced media labs from all over the world, building a unique interface for future products and businesses. ISEA2004 is the key happening for those working with digital media, content production, wireless applications and mobile technologies. It brings together almost 2,000 top professionals: developers of new technologies, scientists, artists, journalists and curators. At the same time, the spectacular cruise on the Baltic Sea serves as a forum for pleasant networking and leisure; it is also a perfect opportunity to figure out what the Finns will be up to in the future.

Joining ISEA2004 is easy and the registration costs are low. Your FULL EXPERIENCE event package includes not only two nights' accommodation on the ferry, but also breakfasts, luxurious buffet dinners with wine and beer, the funky club program on three stages over two nights with 25 DJs and live gigs and, of course, the major conferences in Tallinn and Helsinki. IT IS REALLY HARD TO BEAT THAT! Book your tickets for the fast-selling event at <http://www.isea2004.net/tickets> - we recommend booking soon as the most popular cabins are filling up. See more information on who is coming and what the program will be like below and at <http://www.isea2004.net/programme.html>.

For group bookings, contact Mika Minetti, mika@isea2004.net, +358 40 719 2280.

The multi-venue ISEA2004 cruise on the Baltic Sea, conferences in Tallinn and Helsinki (where you will have six simultaneous streams to choose from), exhibitions and electronic music clubs unite the leading media labs of the world, researchers, developers of new technologies, designers and artists during the one-week symposium. More than 300 leading innovators, artists and scholars have been selected to present their work from

altogether 1,200 proposals received by the ISEA2004 International Program Committee (<http://www.isea2004.net/programme/index.html#IPC>).

NETWORKING AND CLUBBING DURING THE ALL-INCLUSIVE CRUISE

Collaboration between researchers, artists, scientists and businesses is an essential part of this year's ISEA2004 symposium. In fact, ISEA has never been organized on this scale before. The Silja Opera cruiser ferry alone will host 20 installations, around 10 performances, interactive games and numerous DJ and live acts. The entire ship turns into an arena for networking meetings, poster sessions, panels, workshops and seminars while sailing through the beautiful archipelago from Helsinki to Stockholm and on to Tallinn via the Åland islands.

Networking sessions offer business units, artists and journalists the chance to pitch their products and share ideas. Because of the great scale of the event, you will not only become absorbed in the inspiring networking sessions, but will find it hard to resist joining the numerous clubs on the luxury boat while eating five-star buffet dinners with wines and beers, all included in the most affordable price!

The ferry program stretches from lifts to swimming pools, pushing the limits of technological and artistic creation. Kelly Dobson (MIT Media Lab, USA) brings along her Machine Therapy project to the ferry's gym. The locative sound installation Float by Tuomo Tammenpää (Finland) and Tamas Szakal (Hungary) will turn the ship into a play-head and the route into the track by translating GPS coordinates, distances to islands, depth, direction and speed into a slowly developing soundscape.

In the game project Floating Territories by Leon Cmielewski and Josephine Starrs (Australia), renowned throughout the world for their animations, ISEA2004 participants receive swipe cards that arbitrarily assign a tribal allegiance, after which migration and participants' family history will be explored. Icols Strategy Defense and Arms Fair maps out relations between the new media technology that artists use and modern warfare, such as GPS, augmented reality systems and VR-technologies. Icols presents a modified "arms fair" in Mariehamn, capital of the demilitarized zone of Åland.

After the cruise, ISEA2004 continues in Tallinn and Helsinki with conferences and a wide range of other events. The conferences offer networking possibilities for almost 2,000 top professionals. Top speakers present future trends and latest innovations in their own fields. Design, technology and research have never been brought together like this before. The topics range from wearable technologies to wireless and mobile applications. In Tallinn, Katherine Moriwaki from NTRG (Networks and Telecommunications Research Group, Ireland) presents her project and design concepts related to fashion and technologies, emerging communication infrastructures, networks and the body.

Tallinn and Helsinki keynotes include Arturo Escobar (University of North Carolina, USA), Sarah Kember (Goldsmith College, UK), Joanna Berzowska (Concordia University, UK), Michel Maffesoli (Sorbonne, France), Shuddhabrata Sengupta (Sarai New Media Initiative, India), Erkki Huhtamo (UCLA, USA), Wendy Hui Kyong Chun (Brown University, USA) and Matthew Fuller (Piet Zwart Institute, the Netherlands).

Tickets and more information at <http://Www.isea2004.net/tickets> and <http://www.isea2004.net/programme.html>.

For group bookings contact Mika Minetti, mika@isea2004.net, +358 40 719 2280

ISEA2004: EARLY BIRD CATCHES THE FERRY

DO NOT MISS THE EARLY BIRD REGISTRATION FOR ISEA 2004 - book now!! SAVE 30% on tickets - RESERVE on-line here: <http://www.isea2004.net/tickets>. The cruise prices are all-inclusive (meals, travel, program all in one).

BOOK YOUR TICKETS HERE: <http://www.isea2004.net/tickets>

p.s. Information on the program structure is on our website <http://www.isea2004.net>. Our full program consists of over 300 shortlisted entries. Stay tuned for updates!

ISAST NEWS

LEONARDO/ISAST NEW ADDRESS

The Leonardo/ISAST headquarters have moved. As of 1 May, 2004, you can reach us at:

Leonardo/ISAST
211 Sutter Street, Suite 800
San Francisco, CA 94108
phone: (415) 391-1110
fax: (415) 391-2385
General email: isast@leonardo.info
Web: <http://www.leonardo.info>

PACIFIC RIM NEW MEDIA SUMMIT: A PRE-SYMPOSIUM PROGRAM OF ISEA 2006

The Pacific Rim New Media Summit is a program of ISEA 2006, the International Symposium of Electronic Art, hosted by the City of San Jose, California. The Summit is a gathering of organizations and representatives from the Pacific Rim and Asia to focus on development of partnerships among institutions with the objective of addressing the challenges of how information technology and creativity are shaping new directions in art, science, architecture, design, literature, theater, music, academic research and information technology based industry.

Why is this important?

The political and economic space of the Pacific Rim represents a dynamic context for innovation and creativity framed by issues of economic globalization, regional interaction, and

environmental change. Silicon Valley has a vested interest and a cultural responsibility to help identify and enable new forms of cultural production in the region and locally. Encompassing all states and nations that border the Pacific Ocean and Asia, including all of Southeast Asia, Pacific Latin America, and the Pacific Islands, this event will address the developmental role and capacity of new media art to foster greater mutual understanding.

What will be achieved?

Not just another conference, the intention of the Pacific Rim Summit is to enable development of specific outcomes that foster cross-cultural and trans-regional cooperation, including the establishment of an ongoing network of organizations and formalized program of interaction between Pacific Rim new media organizations. An International Steering Committee will identify Summit themes and invite presentations. Other objectives include: 1) a publication of white papers from Summit working groups proposing specific collaborative programming; 2) cooperative agreements for enabling collaborative research and creative practice between organizations; 3) diaspora community involvement to shape specific outreach programming responsive to city of San Jose's diverse international heritages; 4) defining working models for knowledge transfer from expert practitioners to lay participants.

A special volume of *Leonardo: The Journal of the International Society for the Arts, Sciences and Technology* will be devoted to the Summit.

Why San Jose and why now?

San Jose is the metropolitan capital of Silicon Valley. 2006 will be the first year of a planned biannual international festival of art and technology. ZeroOne will be the name by which the ongoing festival will be known. It begins in 2006 with the hosting of ISEA 2006. ISEA stands for Inter-Society for Electronic Arts (<http://www.isea-web.org>). It is an international, artist-run organization, which sponsors a symposium and festival of digital arts every 2 years in a different city around the world. A consortium of San Jose-based organizations competed for and won the bid to host the ISEA Symposium in 2006. The sponsoring organizations for the ISEA2006 | ZeroOne San Jose Festival are:

- o CADRE Laboratory for New Media, San Jose State University
- o City of San Jose
- o Cultural Initiatives Silicon Valley
- o San Jose Convention and Visitors Bureau
- o San Jose Museum of Art
- o Tech Museum of Innovation
- o ZeroOne: The Art and Technology Network

The Pacific Rim New Media Summit is a program of ISEA 2006 and will be held August 7-8 preceding the traditional academic conference.

Summit Director: Joel Slayton

Co-Chair: Roger Malina

ISEA 2006 Director: Steve Dietz

Co-Sponsors: Leonardo/ISAST and CADRE Laboratory for New Media

Proposed Venue: SJSU/City of San Jose Martin Luther King Library

For more information, see
www.sanjoseca.gov/cityManager/releases/2003_ISEAaward.pd

LEONARDO AND HARVESTWORKS EVENT COLLABORATION

Leonardo/ISAST collaborated with Harvestworks in holding their Interactive Project: Activated Environments and Hybrid Instruments conference, April 23-25, 2004 in New York City. The weekend-long seminar featured artworks by the Harvestworks residents, panel discussions and demonstrations, and involved arts organizations and artist's studios in the city.

Representatives from the Leonardo community included *Leonardo Music Journal* editor-in-chief Nic Collins, who presented his own work and moderated a panel on the topic of Hybrid Music Instruments. The Electronic Music Foundation sold back issues of *Leonardo* and *Leonardo Music Journal* and CDs at very special rates, along with selections from the EMF catalog.

For more information, see <http://www.harvestworks.org>

LEONARDO/ISAST COLLABORATES ON 100TH ANNIVERSARY COLLOQUIUM ON GREGORY BATESON

Leonardo/ISAST is co-sponsoring "Multiple Versions of the World: A Conference Marking 100 Years of Gregory Bateson's Influence," to be held 19-20 November, 2004 at Santa Clara University's Center for Science Technology and Society, Santa Clara, CA. <http://www.batesonconference.org/>

Among the many featured speakers are:

Mary Catherine Bateson: Institute for Intercultural Studies
Peter Harries-Jones: Prof. of Anthropology (Emeritus), York University, Ontario; author of *A Recursive Vision*
Jerry Brown: Mayor of Oakland; former Governor of California
Nathan Gray: Co-founder OXFAM America; founder, EarthTrain
Tim Campbell: World Bank Institute; author *Quiet Revolution* and *Leadership and Innovation*
Jay Ogilvy: Co-founder, Global Business Network; author, *Creating Better Futures*
Carol Wilder: Assoc. Dean and Chair, Dept. of Communication, New School University (NYC); author *Rigor and Imagination: Essays from the Legacy of Gregory Bateson*
Kenny Ausubel: Founder and president, Collective Heritage Institute (which produces the Bioneers Conference)

The November 20 portion of the conference is being sponsored by:
Bioneers Inc.

Gateway Pacific Foundation

Global Business Network Inc.

Leonardo/The International Society for the Arts, Sciences and Technology

The Natural Step

Point Foundation

The Tides Family of Organizations

Urban Age Institute

Urban Age Magazine

A special event will be the world premiere of Nora Bateson's film tribute to Gregory Bateson: *That Reminds Me of a Story.*

For more information about the Bateson Centennial Conference, click <http://www.batesonconference.org/>. To purchase tickets to the conference click <http://www.acteva.com/go/Bateson>

LEONARDO AND OURS FOUNDATION ANNOUNCE VIRTUAL VERNISSAGE OF SPACEARTS DATABASE

Spacearts - Space Art Database Project -
<http://www.spacearts.info>

Artists have been at the forefront of space exploration since its very beginning. Their works of imagination have stimulated and catalyzed a new human endeavor. Works of art and literature about space have both anticipated and stimulated space development while exploring destinations and technological concepts that were often too dangerous, too distant or too advanced for the science and technology of the moment.

Artists have worked closely with space scientists and engineers to help them to visualize and develop their scientific and technological concepts, making the dream of space exploration a reality. Science-fiction literature with a space theme, combined with cinematography, has since become one of the most popular and financially successful artforms of all time. As such, it stimulates the public's fascination with space exploration and likewise has a positive influence on maintaining the public's support for further space development.

Today, a new breed of contemporary artists have initiated projects to explore outer space on their own terms by realizing their art beyond Earth or with their own bodies in weightlessness. To date, there has been no existing comprehensive documentation of this vast genre of art.

The goal of "SpaceArts - the Space Art Database" is to document this important and exciting art form and to make it publicly accessible via the World Wide Web. The project was made possible through funding from the European Space Agency Technology Transfer and Promotion Office and has been carried out by the OURS Foundation <http://www.ours.ch> and Leonardo/OLATS <http://www.olats.org> (the French sister organization of Leonardo/ISAST - <http://www.leonardo.info>).

SpaceArts, with an initial web-based database engine and integrated content management, has been custom built and is now open to the public at <http://www.spacearts.info>

SpaceArts is being developed simultaneously in English, German and French in order to serve as wide an audience as possible.

In this initial phase of the project, the database has currently documented the work of approximately 25 contemporary artists, each with a selection of their most important works. It is estimated that the database will eventually document the work of approximately 1000 artists, covering all the diverse facets of the genre of space art.

For more information, see <http://www.spacearts.info>

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