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Craig Harris

The Profile this month is an extensive exploration into the "Technophobia" CD-ROM and website, compiled/created by Dooley Le Cappellaine, in collaboration with an impressive collection of artists. This profile provides details about the works and views of several artists, and is a remarkable opportunity to probe deeply into their concerns and their means of incorporating new media in their art. In conjunction with Leonardo Digital Reviews, a new publication about "Creativity and Madness", a group of opportunities, and several announcements, we have quite a snapshot of activities in the field.

The full web version of this issue will become available early next week, after my return from the 1997 Society for Electroacoustic Music in the United States festival. Look forward to a report on that later in the month.

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< Technophobia >

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Choosing "Technophobia" as the title for a CD-ROM featuring interactive multimedia works at first appears to be paradoxical - counting on our attraction to new technologies and at the same time highlighting our anxieties about them. But this ambivalence towards new technologies perfectly captures the underlying theme of this CD-ROM. The multimedia pieces presented on this CD-ROM play with our fears regarding technology, computers in particular, and thus raise questions about the very medium the artists are using.

"Technophobia" manages to provide various angles on its subject, and at times the visual beauty of a work collides with fears surrounding technology. At best, the works featured on this CD-ROM demythologize our technophobia by making it concrete.

"Energetic and refreshingly rough edged, Technophobia is an exhibit of a dozen or so mostly interactive computer mediated contemporary artworks. Light years away from the hermetic superrealism and fractal abstractions of the Siggraph trade show variety, the work on this disk - from the disorienting subterranean space of Alan Koninger's "Megalopolis" to the mega-corporate magic realism of Guillaume Wolf and Genevieve Gauckler's "RGBforce" - displays a raw, confrontational energy ... Drawing on underground film, performance and pop culture, this work is spontaneous and disruptive in a way that feels low tech even at it's most synthetic..."

(Frank Lanz ID magazine, Nov 96)

"Technophobia" is a collection of original multimedia art made as an interactive exhibition. In addition to the original multimedia artwork on the CD it's also possible to access a studio visit with

each artist. The artists on the CD are Judith Ahern, Bill Albertini, Huma Bhabha, Joseph Ferrari, Alan Koninger, Tim Maul, Christian Perez, Troy Innocent, Guillaume Wolf and Genevieve Glaucker, Jody Zellen and Dooley Le Cappellaine.

The CD also features music by David Barnes and Charles Cohen, Moniek Darge, Joshua Fried, The Happy Jacks, Fugitive Pope, Phil Niblock, Mike Hovanscek with Pointless Orchestra, and John Hajeski with Post Prandials. There are previews of the musicians' works also on the Website.

The vision behind the project

I think that this new technology offers the most exciting thing happening in contemporary art today. On this CD I worked with other artists who ranged the whole gamut from those with no computer experience at all to those who had training in specialised tertiary institutions. I was interested in this technology as a way to move away from an engagement with self referential art practice with its repetitive and increasingly claustrophobic rationale; as a sort of third base after conceptual and neo-conceptual art making; as something other than arrangements of form according to taste.

I'm using the technology to transcend the limitations of physics, finance and time inherent in other exhibition methods. The exhibitions exist on CD-ROM and the Web. One of the most exciting things about working with this technology is that art becomes more experiential and less a kind of expensive home decorating.

I've felt for a long time that art has to go outside itself, that deconstruction has worked itself out as a modus operandi. For me working with digital technology provides the freedom to create something almost indefinable but which reflects the obsessions of my generation - cinema, popular culture, cutting edge art and electronic culture.

I'm currently researching for the second CD and would like to hear from you if you have any ideas you would like to realise in this format. The size of the work doesn't matter; I'm looking for surprising thought provoking work. To present work for future exhibition send materials with a self addressed, stamped envelope the address listed above (please see specifications below).

SPECIFICATIONS

The authoring tool is Director for Macintosh and the preferable format is a Director Movie on CD Rom, Syquest Cartridge or high density 1.44 mb diskettes. At this stage there is no restriction on gigabytes per artist submission. All graphics, sound, text and movies should be presented in a Macintosh compatible format such as Word, Pict, MacPaint, Sound, Director Movie or Quicktime Movie. I am particularly interested in how artists will use the interactive possibilities of the medium. No slides please. Sound or music: CD or tape, Still images: CD-ROM, floppy disc or Syquest cartridge compatible with a 200 mg drive; Video: NTSC or Hi8. (Allow four - six weeks for the review of materials.) Label all items with your name, phone, address and e-mail and include a Self-Addressed-Stamped Envelope for the return of your work.

Participating Artists

Alan Koninger

Alan Koninger's CD-ROM computer interactive work "Megalopolis"

situates itself in the urban present. Located underground the viewer navigates a maze of interconnected chambers and rooms; - the Megalopolis. The fictional photographic constructs are gritty and mysterious, shifting in a cool hive of unknown spaces. This work examines the technological landscape on a more literal level by focusing on the effect that space - in this case the three-dimensional space represented on your computer screen - has on the human condition. The viewer is invited to navigate through an underground maze located on top of it, and is then transformed into morphing shapes. Clicking on the image of either the computer screen or the monitor will present differing perspectives on what you're seeing on your computer screen. The viewer may easily get the feeling of being trapped in the small world on the screen that can do nothing but reflect on itself.

The artist's work was recently exhibited at ISEA '95, The International Society for Electronic Arts in Montreal, and the Video Art Festival National Gallery, Malaysia.

The effect of technology on cultural perception is of interest. Computer monitors, virtual reality and cyberspace replace direct experience. Fear pervades urban culture, including the fear that technology will replace the organic in favor of the cybernetic. Slowly the body and the computer have begun to exchange their particular traits. Dismembered and stripped of anything personal, the subject of information processing stands alone against the ubiquitous but anonymous eye of institutionalized agencies of control, either public or private. Megalopolis was compiled in Macromedia Director, artwork was created in Adobe Photoshop and Specular Infini-D. Sound was created in Macro Media SoundEdit Pro. As a gallery installation: Megalopolis is installed in a darkened room with a data projector, amplification and a trackball mouse as the interface control.

Fugitive Pope

Fugitive Pope, based in Los Angeles has one full length recording titled "dead BUCHLA". They are currently working on their second recording. Fugitive Pope has been on many compilations including New Splendid 1&2, Povertech's "Accidents have no Holidays", Pointless Music's "Schematic" and The Hydrogen Club CD. Barry Conley of Fugitive Pope has a B.A. in Music from Grinnell College in Iowa. He briefly studied with Morton Subotnic and Earl Brown at CalArts. He works in Hollywood as a music producer and sound engineer, and has worked on projects with George Harrison, Bob Dylan, Stevie Ray Vaughn, Miles Davis and the Red Hot Chili Peppers along with many movie and TV soundtracks. Sections of "The Electric Bell Telephone", "Please Insert Your Exit Ticket", "TV1" and Source of Uncertainty" by Fugitive Pope are featured in "Crash" on the CD.

Bill Albertini

The mutability of "fact" has been accelerated by changes in the way information is transubstantiated: new media developments have materialized data. During the last quarter century this info-stuff has become what iron and coal was to the nineteenth century. Lead may have been holographed into gold, the emperor may have new (no) clothes, and now at the very least we have the digital tools to reopen arguments about the number of angels that can fit on the head of a pin. Revisionism is a reality, contemporary mythology is a fact, and history is a misnomer.

The interface for Bill Albertini's "Viewer" consists of an image of

a desk with a computer, a TV monitor tuned into a dead channel, and a mysterious white cube. Once you click on the cube's surface, the little monitor appears on top of it, and is then transformed into morphing shapes. Clicking on the image of either the computer screen or the monitor will present differing perspectives on what you're seeing on your computer screen. The viewer may easily get the feeling of being trapped in the small world on the screen that can do nothing but reflect on itself.

The work of Bill Albertini has been exhibited extensively over the last 15 years. Recently he exhibited a series of digital drawings at Horodner Romley Gallery, New York. These drawings featured a completely accurate computer generated model of the gallery containing "virtual sculptures" of varying degrees of impossibility. Part of a much larger body of work utilizing the possibilities of the computer, these drawings continue the artist's investigation into the imaginary cultural artifact, the nature of memory and history. Bill Albertini was born in Dublin, Ireland in 1954. His training includes: Yale School of Art, MFA; Crawford School of Art, Cork, Ireland; Ravensbourne College of Art and Design, Bromley, Kent, .

David Barnes and Charles Cohen

Over the last eight years David Barnes has been working as a musician, recording engineer and composer. He has composed and recorded scores for several modern dance and theater companies. David was selected as a MacDowell Fellow in 1993 and 1995 and has received grants from the Pennsylvania Council of the Arts, New American Radio and performed at the Lincoln Center Out of Doors Festival (1994). He is currently exploring the possibilities of echo loop composition as a solo performer. Charles Cohen has been composing and performing electronic music since 1971. He specializes in collaborative, cross-disciplinary projects with theater, dance, music and media artists.

"Fripp Grip Schnipp Dip" by David Barnes with Charles Cohen is from Schematic 1 (tape). Cohen performs textural and rhythmic improvisations with a Buchla Music Easel. This is an extremely rare integrated analog performance instrument made by synthesizer pioneer Don Buchla. Cohen bought it from him new in 1976 and has been playing it ever since.

Joe Ferrari

Joe Ferrari's "Requiem" and "DareNotSpeakItsName" seem to suggest that the computer medium may be used as an answer to our fears, and may offer new possibilities of expressing conflicting emotions. The basic structure of both of these works is a square, consisting of various clickable image fields that either change color, morph into a different form, or give view to an underlying image. "DareNotSpeakItsName" focuses on subconscious fears and anxieties - at some point the words "we dream lots of silly things don't ask tell" appear on the screen. The way Ferrari plays with visual and sound fragments to capture or expose conflicting emotions proves to be a very effective means of using multimedia to visualize anxieties. Ferrari's pieces remind us that fear is part of the human existence, and that the rhetoric of fear has existed for a long time.

"DareNotSpeakItsName" is a dynamic collage, composed of recontextualizations and juxtapositions of appropriated images, texts, and dialogue from "The Wizard of Oz", pornographic videos, and New York Times articles about the controversial attempt to teach

tolerance of homosexual families in public schools. It engages the viewer/user with a desktop-computer experience based on the complex psychological, social, cultural, and behavioral mechanisms of the closet, in the construction of gay as well as straight identity. Specific focus is placed on the psychic artifacts of the relationship between mass-media representation, identity, imagination, and the role of viewership.

User-action triggers sound, text and animations as well as images and image fragments. Together these juxtaposed elements project narrative components of the overall content of the individual collage. The narrative contained within the collage is non-linear - it is circular and without definitive end. The collages are intended to keep running once started, with the viewer/user entering the piece at any point. Although the number of images, text, and sounds is finite, the juxtapositions and resultant relationships presented on screen are virtually infinite.

Jody Zellen

Jody Zellen received a BA (1983) from Wesleyan University in Middletown, CT and an MFA (1989) from CalArts. Her solo exhibitions include installations at the Robert Berman Gallery and the Dorothy Goldeen Gallery, both in Santa Monica, CA. She is currently investigating ideas surrounding urban life, ranging from architecture and gentrification to censorship. The work utilizes photographic collages that juxtapose appropriated images and text.

From March 30 -April 20 her work is featured in the exhibition JODY ZELLEN AND SPORTMART at the Richard Heller Gallery, 2525 Michigan Avenue, B-5A, Bergamot Station, Santa Monica, CA, 90404, 310 453 9191.

Joshua Fried

"Not a valid Voice-print" from Protect Your Perimeter is featured in "Crash" on the CD-ROM. The piece is intended to resemble a faulty voice-print ID mechanism: no matter how the "intruder" responds, the machine plays static as if it were a sample of the intruder's voice and then rejects it. The voice is that of the artist.

Fried has just completed a residency at the Rockefeller Foundation's Bellagio Center in Bellagio, Italy working on a production that will be performed at the Kitchen in the Fall. Joshua Fried's music has been presented widely; performances include the Knitting Factory, ISCM's World Music Days Warsaw, La MaMa Theater, Bang On A Can Festival, Music Prague Now, Cafe de la Danse (Paris) and the Dutch Royal Palace. Fried is a recipient of a 1994 NEA composer's Fellowship and a 1995 New York Foundation for the Arts (NYFA) Fellowship in Emergent Forms. He is also known for his invention The Musical Shoes, four ordinary shoes mounted upside-down on stands and plugged into electronics which are activated by striking the shoes.

He has completed a large body of work consisting of headphone/performer controlled live performances, sample composition and sound sculpture, to recent work with the band "They Might Be Giants". Fried's next major work will be a collaboration with noted choreographer Douglas Dunn, due in Fall 1996 at the Kitchen (NYC). In this new work headphone-driven performance merges dancer and singer in an operatic collaboration with renowned choreographic innovator Douglas Dunn. 10 dancers (including Dunn), perform each night with a different cast of 8 singer/actors, responding to wireless-headphone instructions in a high-tech, high-risk play on the edges of language, narrative and self-control.

Judith Ahern

The work of Judith Ahern is represented in many private and public collections including the Australian National Gallery, the Australian National Library, the EH Bobst Library, New York University and the Mitchell Library, Sydney, Australia. Recent projects include a solo exhibition THE REAL WORLD at Stills Gallery, Sydney, Australia; the White Columns UPDATE exhibition and the White Columns WHITE ROOMS exhibition, New York. "Live Simply", a solo exhibition at Byron Mapp Gallery 178 Oxford Street Paddington NSW 2021 Australia. "Fresh Work" Southeast Museum of Photography, Daytona Beach, Florida.

"Unabomber", on the CD reflects her work in investigating contemporary American culture. The text was sent to The New York Times and the Washington Post by the person referred to by the FBI as the Unabomber. The authorities have attributed the Unabomber with three murders and 16 bombings. The author threatened to send a bomb to an unspecified destination "intent to kill" unless one of the newspapers published the manuscript. Ahern's minimalist work establishes a connection between the Unabomber Manifesto and computer technology. Excerpts of the manifesto - "the bad parts of technology cannot be separated from the good parts" - are superimposed on a cityscape which turns into a view of a mountainscape. The contrast between nature and urban civilization, both of them represented within the computer medium, underscores that there is no moral value intrinsic to technology.

Mike Hovancsek - Pointless Orchestra

Musician/composer Mike Hovancsek worked with John Hajeski (electronic manipulation, tape manipulation) and Mike Foster (sampler) to create "89.3 Khz/Sec. Parts 1 and 2. Samples of both tracks are featured on "Crash" on the CD Technophobia".

John Hajeski works on instruments made from portable radios; he developed his first design after experimenting with ways to manipulate sounds in live performances. He was able to find a key transistor to which all the "tone circuits" were connected. By shorting the tone circuits to one leg of the key transistor he was able to produce tones from the radio. He has also made car radio and Walkman musical instruments.

Phil Niblock

Phill Niblock is an intermedia artist using music, film, photography, video and computers. He was born in Indiana in 1933. Since the mid-60's he has been making music and intermedia. He has had grants from the Guggenheim Foundation, the New York State Council on the Arts, the National Endowment for the Arts, the Creative Artists Public Service Program, the City University of New York Research Foundation and the Foundation for the Contemporary Performance Arts. He is Director of the Experimental Intermedia Foundation in New York. He is the producer of Music and Intermedia presentations at EIF since 1973 (about 800 performances). He is Professor of Video and Film Production and Photography, Department of Performing and Creative Arts at the College of Staten Island, the City University of New York, 1971 to present.

Phill Niblock's intermedia work addresses technical and aesthetic issues in four artistic disciplines that combine at various levels and diverge at others. His multi-layered installations and performances present simultaneous events in film and music, slides

and video. In Performance the music and film or slide works and video are presented together in two possible ways:

1. An installation of several hours duration on one or more days. The music pieces are played consecutively, with several hours of work before repetition. Multiple images are shown simultaneously.
2. In a performance, several simultaneous works of music and film, or slides works and video pieces are presented, in one to three hours.

One to three film images are projected simultaneously. Each image is three to four meters wide. The films are 16mm and color. The music is produced from stereo or quad tapes, with four or more speakers in the corners of the space. The slide images are also four meters wide, and use a dissolve control for superimpositions. The video pieces are played individually or with several simultaneously, using large video monitors.

The music explores the texture of sound resulting from multiple tones in very dense tunings performed in long durations. The combination of static surface textures and extremely active harmonic movement generates a highly original music that has influenced a generation of composers. The pieces are created on tape from unprocessed recordings of precisely tuned long tones played on traditional instruments. In performance, live musicians may play, wandering through the audience changing the sound texture through reinforcement of or interference with the existing tunings.

Niblock's films are about movement, particularly the movement of people working. Filmed in non-urban environments in many countries (China, Brazil, Portugal, Lesotho, Puerto Rico, Hong Kong, the Arctic, Mexico, Hungary, the Adirondacks, Peru), the films look at everyday work, frequently agrarian or marine labor. These films are recognized internationally for their mastery of long takes utilizing clear, simple techniques that result in high resolution and extended tonal ranges. Movement is treated abstractly without reference to anthropological or sociological meaning. As in the music, a surface slowness is countered by an active, varied texture of rhythm and form of body motion within the frame, the ultimate subject matter of Niblock's films.

In video, Niblock turns to quite different concerns. Using the intimacy and superior audio capabilities of video (compared with 16mm film), he has created a series of video portraits. The subjects are shown in unrelenting close-range shots while they talk about childhood. These often surprising and revealing videos present a new form of portraiture that explores aspects of biography in conjunction with the captured visual image. The slide work in his presentations are principally high contrast black and white. Each slide is designed and photographed to be superimposed with other slides in a texture of constantly shifting tonal relationships. The subject matter of the slides is chosen for formal rather than representative considerations while unusual film stocks and development techniques are employed to augment formal issues.

Tim Maul

The photographs exhibited on the CD-ROM were taken at the site of the appearance of two apparitions: a young girl and an older woman, in a large country house in Ireland. The artist has completed several bodies of work relating to psychic phenomena and the invisible. He is interested in the eruptions of spirituality and the primitive which take place in periods of sudden technological

advances.

Tim Maul has just completed a Web project with music by Ben Neil for the Zilka Gallery at the Wesleyan College. The series "Photographs of the National Library, Dublin, Ireland" was recently on exhibition at the Betsy Senior Gallery, 375 West Broadway New York. The exhibition is reviewed by David Frankel in Art Forum (May 1996, p.100). He is currently working on a multi-media performance piece with the musician/composer Ben Neil and dancer Lisa Wheeler.

Tim Maul was born in 1951 in Stamford Connecticut. He attended the School of Visual Arts in New York and lived in Europe for much of the 1970' s.

Troy Innocent

Techno Garden, is an interactive piece featuring prototypes for virtual worlds. Innocent's garden is a platform-like landscape where everything you expect to find in a garden is reduced to its simplest symbolic form. Viewers may navigate through the garden's virtual geography from which trees or mysterious "organisms" - including a little creature reminiscent of a jack-in-the-box - will spring and bloom, or explore the sky above the landscape, or dive into the waters beneath it. Techno Garden examines the possibilities of mutation and relation and manages to create the illusion of an organic virtual world. The aesthetic roots of this world in a toyland may also have the eery effect of a theme park in a world beyond fear or hope.

Techno Garden is an electronically grown world that grows and exists like a coral reef. As time passes more buttons sprout and grow from the organic landscape, backed by an atmosphere of organic sounds and strange computer noises. The garden is mapped out like a series of islands surrounded by a body of water. The structure seems chaotic, with many discoveries to be made.

Techno Garden is one world in an imaginary psycho-universe called IDEA-ON! This universe contains zones like Cybaroque World: a palace of gold and luxury, money and power sex and material wealth. It's a seductive world of muscle building and health diets where beings are made from gold and luscious flesh. Other zones include Communication Overload Data Sphere, Celebration of the Icon Body and Viral Corruption Zone.

Troy Innocent graduated from Swinburne University, Melbourne, Australia in 1992 completing a post graduate diploma in Animation and Interactive Multimedia.

Guillaume Wolf and Genevieve Gauckler

The company RGB Force is the invention of artists Genevieve Gauckler and Guillaume Wolf. The company slogan is "Pleasure is our business". The images are a virtual catalog of utopian, high tech, consumer-ready goods and services. With a wry wit and the most sophisticated graphics the artists present a series of crypto/advertisements for items such as "Everlife" (cryogenics for everybody).

The work of Genevieve Gauckler is featured in "Techno Style", edited by Martin Pesch and Markus Weisbeck, published by Edition Olms Zurich, 1995, available at Tower Books 383 Lafayette Street New York NY 10003 (212) 505 1166.

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< Book Review: Iterations, The New Image
Edited by Timothy Druckrey >

MIT Press
55 Hayward Street,
Cambridge, Massachusetts 02142 U.S.A.
1994.
208pp. \$39.95. ISBN 0-262-04143-X

Review by Stephen Wilson
E-mail:swilson@sfsu.edu

Iterations is a companion book to the Iterations exhibit of digital art held at the International Center of Photography in the early 1990s. Druckrey, the editor, curated the exhibit in conjunction with Charles Stainback. The book is more than a catalog, however, in that it attempts to provide analytical background essays and more elaborate presentations of each artist's work than is typical in catalogs of group shows of digital work. It is a valuable resource for Leonardo readers and is highly recommended.

The artists presented in the book include Gretchen Bender, Michael Brodsky, Michael Endsdorf, Carol Flax, Ester Parada, MANUAL (Ed Hill & Suzanne Bloom), Keith Piper, Jim Pomeroy, George Legrady, Jim Campbell, Rocio Goff, Lynn Hershman, Alan Rath, Ken Feingold, and Grahame Weinbren. Each artist's section includes an artist statement about the work they included in the show and a handsomely produced 5-8 page section of illustrations of the work. Many of the artist statements seem well thought out and provide interesting insight into the perspectives that inform the work. Digital work has not, historically speaking, been well presented in survey books, with perhaps one or two images representing an artist's body of work. This book's focus on particular pieces offers a more in-depth understanding of the works - something desperately needed in art publishing about new media.

The book also provides five essays: Charles Stainback's "Introduction"; Tim Druckrey's "Revisioning Technology"; Regina Cornwell's "From the Analytical Engine to Lady Ada's Art"; Florian Rotzer's "Images Within Images, or From the Image to the Virtual World," and Brenda Laurel's "On Dramatic Interaction."

Druckrey offers a strong essay that deconstructs the fantasy that the new media present total revolution. Druckrey urges that we "look back over our shoulders at the future" - that is, that we try to understand the cultural context of the developments. He uses the history of photography and the narratives that lie underneath technological innovations to illustrate the approach. The essay suggests that each "revolution" may actually be assimilated to larger cultural themes.

Regina Cornwall's essay challenges the notion that the computer is a neutral mind amplifier. She notes that it privileges certain kinds of perspectives over others - for example, explicit vs implicit, ambiguous, and metaphoric knowing; objective over interpreted; and data and information over knowledge and wisdom. She warns about the dangers of a new rationalism and consumerism.

These critical perspectives are both essential for anyone working to understand new media and, in some ways, troubling. Druckrey and others who come from critical studies perspectives seem too facile in their dismissal of all those who believe they may be developing new innovations. They see them as clueless, misguided techno-euphorists who lack analytical insights about the real meanings of their technological enterprises. While there is great merit in enriching the ways of thinking about the intersection of technology and culture, the hyper-certitude of critical theory is in danger of becoming a new orthodoxy. Shows are curated so that artists who do not display proper critical perspectives are automatically excluded. If not over-restricted, the arts could provide a useful arena for investigating the ideas of the techno-optimists and techno-skeptics. The book is useful in what it does but does not totally encompass the range of ideas that need to be considered.

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< Event Review: The New Cultural Gatekeepers >

"The New Cultural Gatekeepers: Who is Defining Digital Art and How do They Define it?" (a panel discussion
January 27, 1997
Teknochix of NYC, sponsors
Puck Building (offices of Bell Technologies)
611 Broadway #415,
New York City, New York, USA

Reviewed by Cynthia Pannucci
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The three distinguished panelists represented vastly different avenues of filtering and yet expressed surprisingly similar preferences regarding digital art. The evening discussion revealed several new (at least to this writer) perspectives on crucial issues confronting contemporary artists working in digital media.

Cynthia Goodman, art historian and curator, curated her first exhibition of digital art for SIGGRAPH in 1982. This show led to the seminal and comprehensive 1988 show she created for the IBM Gallery of Science and Art in New York City and publication of her book, *Digital Visions: Computers and Art* (Abrams). Since that time, she has, among other things, co-directed an international tech-art show in Korea and produced a CD-ROM of works in that show called InfoART.

Matthew Drutt is Assistant Curator for Research at the Guggenheim Museum in SoHo and is the museum's webmaster (Guggenheim.org). He has played a decisive role in the evolution of this museum as an important site for major, recent exhibitions on art and technology.

Steven Henry Madoff is the award-winning Deputy Editor in charge of content at Road Runner, a new online service delivered by cable modem and created by the Excalibur Group, a Time Warner Company. He has long been an observer and critic of the cultural scene and the art world. He contributes pieces on culture and art to the NY Times. As Executive Editor of ARTNews from 1987-1994 and a critic from 1981 to 1986, writing for the Nation, and various other art magazines, he began examining the nature of digital and technological art.

Below are a collection of impressions from the evening and comments from the audience and panelists.

One issue discussed by the panelists was preservation. Museums are actively wrestling with how to preserve digital work because the hardware it was created on must also be purchased and then maintained. It seems that art historians must act quickly to write about and document the current proliferation of self-published or small independent multimedia works so that there will be a record for the future. Matthew Drutt said that his museum, for example, has already made the decision not to be involved in the publishing of CD-ROM catalogs of their exhibitions. Instead, artist CD-ROMs will be purchased by the museum, and shown on their video wall and elsewhere at the museum.

When the discussion turned to personal preferences, Cynthia Goodman confessed that although the IBM show encompassed the breadth of all types of digital art which were either created by or used a micro-processor, her interests in recent years have focused on works that are interactive. Each panelist concurred that interactivity is an important aspect of what they personally gravitate towards when selecting work and mentioned wanting to "lose themselves in the work," and "lose their sense of time." Many audience members wondered aloud about how much this preference has to do with the size and nature of the audience and questioned the validity and necessity of the artist taking this concern into the equation before creating new digital works. This consideration has traditionally been connected to the entertainment industry and conceptually is anathema to most *fine* artists. Also, most artists are uncomfortable with the audience changing or impacting their aesthetic intentions. Steven Madoff even went so far to say that it is essential in his area of interest, hyper text, that the *author* get lost and the audience create the new, temporal rendition of the work. The manipulation of the element of *time* is another quality he looks for when selecting work. Part of the rationale used to support the importance for interactivity from the panel comes from their perception of the loss of an audience for the visual arts in this country. One of the panelists stated that most people's knowledge of contemporary art ends with Renoir.

Matthew Drutt described the SoHo Guggenheim's soon-to-be-launched Artist-in-Residence Program where artists' works will be produced in their new digital studios on the most up-to-date equipment. When asked how the artists would be selected, he replied that they would be invited. This opens an entirely new can of worms pertaining not only to satisfying the needs of the audience and corporate sponsor (only big name artists), but the melding of previous boundaries between producer and artist copyrights.

The idea of the contemporary art museum as a receptacle for collections of new digital art seems impractical to Drutt because of the additional hardware and maintenance costs involved with this type of work. He predicted that installation or three-dimensional digital works will be more likely to be collected than projects that

are more ephemeral. One of the audience members suggested that perhaps new multimedia works should be judged by the old paradigm of performance art or theater. The high production costs of the multidisciplinary, technical team involved in creating much of today's multimedia pieces, combined with the inherent temporal quality of the end product, causes one to reflect and perhaps insist upon new criteria for judging this work.

There is little question in the mind of this writer that no matter how much money is thrown at *new digital work*, museums will not be the place for experimentation and risk-taking. The stakes are too high. It makes me wonder who the new talent scouts will be and where the really *new* work will be shown. It caused me to believe that artists who choose to work with digital technologies in the future would be best served to do a quid pro quo with a nearby hardware company. These people need the artist's imagination unencumbered by the constraints of technical knowledge in order to have an impetus to push the envelope of their hardware and software capabilities even farther. The artist needs access to the newest and constantly changing digital tools which are most usually out of their financial reach, although, ironically, Matthew Drutt did mention that his criteria for selection of work for the museum is never based on technical wizardry and that his favorite work is often low tech.

I was very impressed with the even handed approach taken by each of the three panelists, especially considering the heated nature of the audience.

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< Book Review: Fair Use:

The Story of the Letter U and the Numeral 2
by Negativland >

Seeland Press, Concord, CA, U.S.A., 1995.
270 pp., illus. Paper, \$19.95. ISBN: 0-9643496-0-4.

Reviewed by Cliff Pickover
E-mail: cliff@watson.ibm.com

These days many Leonardo artists and writers are interested in the legal notion of "fair use" which helps us understand just how much material we can use from other sources in our own work without legal problems. This book tells the story of two lawsuits involving the rock group Negativland and their parody of a song by another rock group, U2: "I Still Haven't Found what I'm Looking For." The book takes you deep inside Negativland's legal, ethical, and artistic odyssey when it used a 35-second sample of U2's recording of the song and when it made a CD cover design that, at first glance, actually made Negativland's CD appear to be a new release of U2.

According to the "fair use" doctrine, unauthorized reproduction of copyrighted materials is permissible for such purposes as criticism, comment, news reporting, teaching, scholarship or research. If duplicating a work or product is to fall within the bounds of fair use, the following four aspects must be considered:

1. The purpose and character of the use. For example, fair use is much easier to apply if the use is for such purposes as teaching or scholarship and is nonprofit.
2. The nature of the copyrighted work. For example, fair use sometimes suggests that teachers can make single copies of the following for use in research, instruction or preparation for teaching: book chapters; articles from periodicals or newspapers;

short stories, essays or poems; and charts, graphs, diagrams, drawings, cartoons or pictures from books, periodicals, or newspapers in accordance with these guidelines.

3. The amount and substantiality of the portion used. In most circumstances, copying the whole of a work cannot be considered fair use; copying a small portion may be if certain guidelines are followed.

4. The effect of the use upon the potential market for or value of the copyrighted work. If resulting economic loss to the copyright holder can be shown, even making a single copy of certain materials may be an infringement, and making multiple copies presents the danger of greater penalties.

The concept of "fair use" has particular interest to those of us involved in web page design, and I think this unusual book will appeal to a range of people: lawyers, artists, writers, musicians, web page designers, and those interested in free-speech issues.

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< Conference Review: MILIA in Cannes >

Conference Review: MILIA in Cannes
Cannes, France
February 8th - 12th.

Reviewed by Annick Bureauud
E-mail: bureauud@altern.com

MILIA is primarily a multimedia marketing event, the International Publishing and New Media Market. Begun three years ago in Cannes near the seaside in the South of France, it has taken place every year in the same Palais des Festivals that houses the world famous Film Festival.. You do not expect to find a lot of artwork there, as everyone is just talking about the market, the so-called "localisation," how much money was spent on a product and how one can expect to make money out of it. However, if you look carefully, watch a lot of CD-ROMs, walk miles along the alleys, then your quest can be rewarded. I saw some very good CD-ROMs about art and a few pretty good artworks. I would like to focus on two of them: one because it was alien to this world (it was not a CD, nor was it on the Internet) and the other because it is a striking example of creative use of this support and media.

The first one is "Sex, Lies and Binary Logic" created by two young British artists, Mark Winstanley & Michael Guida. This installation was presented in the booth of the New Talent Pavilion, which was organized by Reed Midem Organisation (the organizer of MILIA) and supported by various public French and European Institutions and international private companies.

To be able to explore "Sex, Lies and Binary Logic," you enter a tiny, dark room. There is a chair, a table with a computer monitor, a small box on the right side of the monitor and 3 buttons on the left side. The room is so tiny that it can contains only this equipment and you .The screen is black and tells you, in small white letters, to sit down, to wear the headphones, to open the box and put your right hand in it, press the "start" button and follow the instructions. You put the headphones: you are very close to the monitor, you can't move away. You put your right hand in the box and it is trapped. You press the start button with the fingers of the left hand. Your body is, in fact, trapped. The only freedom of movement granted you is that granted to your left hand and it is

used to press the "Yes" and "No" buttons.

After you have pressed the start button, horizontal and vertical white lines appear on the black screen. This is the only visual clue you get for the entire experience. A strange, ghostly, male voice tells you that "it" is going to ask you questions and that you will have to answer with a "yes" or "no" without lying (the box will act as a lie detector). It asks you if you have understood. What follows is a series of questions. The first ones are simple: "Are you a female?", "Is the sky blue?", Then, you have weirder questions. Sometimes "it" takes care of you and asks for instance "I guess I should have asked this earlier, are you left-handed?" Sometimes "it" points out your contradictions by recalling you your earlier answers. Sometimes the white lines move, reacting to your answers but you don't really know why or what it can mean. In the end, irrespective of what you may have answered, you are thanked warmly and told that you have performed well. Although ostensibly this was perhaps included to make people feel comfortable after their experience, it may have been the most frightful aspect of the whole work.

Of course the piece has no true lie detector. It is just a well-written computer program. Just as in Orwell's *1984, * you bring in your own fears, in this case fear of lying. Remember what your Mum, your teachers, the priests and, perhaps, psychoanalysts were saying? The other fear brought out by this piece is fear of a computer-dominated world and of computer wizards dominating the world.

"Sex, Lies and Binary Logic" is a very impressive work. It is very simply and beautifully designed which causes it to contrast severely with the ambient flashing images and sounds of the CD-ROMs exhibited next door in the New Talent Pavilion. When you leave this tiny, dark room, you look like an owl in the lights of a car, your eyes are dazzled, they feel you have succeeded in escaping from some Kafka-esque world. But you smile, because there is a trick; it is just a computer program. Unless, one day....

The second artwork is "Ottos Mops," created by German artists Ludwig John and Bertram Quosdorf and published by Digital Publishing. This CD-ROM is a pure jewel. It takes the works of sound poet Ernst Jandl for a cheerful, intellectual and aesthetic trip.

The duration of this journey is determined when you enter your birthdate. During your trip you might see the message "In the mystic world of Ottos Mops everything is allowed! But you must not shoot a bullet through your head" before the screen goes dark. The main interface is a matrix of letters (as in crosswords or letter games). and you are asked to get the letters of the name "Jandl" to appear. At the heart of the work are these game-like parts that you perform or play based on the poems themselves.

"Ottos Mops" is not a documentation about Jandl. Nor is it a layout of the poems in a multimedia format. It is much more. It is the re-creation by the artists and the audience of the structure of sound poetry itself. You play with the letters, with the sounds, with the drawings and images. It is a constant re-construction/deconstruction of meaning and semiotics; a moving collage. This is exactly what sound poetry is. Each segment fits and serves the score. No need for sophisticated images, just a simple and minimal aesthetic. No need for complicated hyperlinks, interactivity is used at its best to enlighten, to reinforce the meaning, to play with it, in an intertwined manner full of inventions.

In "Ottos Mops," the content and the form do suit each other but the format is also effective. You are tempted to go again and again to further explore the work. The CD-ROM is the perfect medium for this piece because it allows you, in the quietness of your home, to savor it little by little. Of course you have to understand a little bit of German to navigate it, but German is needed anyway to appreciate the original sound poetry. "Ottos Mops" is light and deep, fun and meaningful.

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< Announcement: The Artist as Space Explorer Web site >

The Leonardo Space Arts Working group announces the opening of its French language Web site- featuring the Artist as Space Explorer Workshop to be held April 13, 1997 in Paris, France. If you are interested in sending email to the workshop participants please log onto to the message center on the Web site. If you are interested in attending/presenting at the workshop send email to mason@mitpress.mit.edu

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< Digital Review Notes >

Leonardo Digital Reviews is a 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. Topics covered include the work of visual artists, composers and multimedia artists using new media and technologies in their work, artists dealing with issues and concepts from contemporary science, the cultural dimensions of science and technology and the work of scholars and historians in related fields.

Specifically, we publish: a) Reviews of publications in electronic formats (CD, CD-ROM, CDI, on-line, diskette, WWW, etc. ...). b) Reviews of print publications, events, conferences, and exhibits dealing with art, science and technology.

Accepted reviews will be published in Leonardo Digital Reviews. Reviews of key works will also be considered for publication in the Leonardo Journal and Leonardo Music Journal published in print by MIT Press. 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 organizers, 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:

mason@mitpress.mit.edu

We are particularly seeking reviewers who can review material in other languages than English.

Unsolicited reviews are not accepted by LDR.

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< End Leonardo Digital Reviews MARCH 1997 >
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< Madness & Creativity >

Richard Aguilar, Editor
SPECTACLE
101 Middlesex Turnpike, Suite 6, Box 155
Burlington, MA 01803 USA
Email: raguilar@sencocomcorp.com

MADNESS AND THE CREATIVE IMPERATIVE
Publication date: Fall 1997
Submission deadline: June 30, 1997

What is the relationship between disordered minds and artistic expression. How do the perceptions and awareness of the +mad+ (those experiencing anything from mild depression to full blown psychosis) interact with the creative process. Works may address this question through reflection of one's personal experience and/or via the lives and works of well-known (and lesser-known) artists, musicians, performers, writers, poets and other creative spirits. We encourage submissions from mental health workers; art critics, educators, and historians; pop culture savants; and of course, from the artists themselves. Submissions should illuminate the connection between mental illness and the creative impulse. Art as salvation, obsession, redemption, therapy, catharsis, refuge, survival tactic? ... Or is it something altogether different?

SPECTACLE is a biannual, themed journal featuring the work of talented writers and essayists on an eclectic mix of lively topics. Women and Popular Culture, the premiere issue, is due out in May 1997, and will contain 25 insightful essays from a diverse collection of women contributors including academics, journalists and activists.

Form:

We are accepting insightful, provocative, entertainingly analytical pieces essays, articles, critiques, interviews, case studies and scholarly (but accessible) writings. No poetry or fiction please. All submissions should be original, unpublished, and well-crafted writing that engages the mind and the heart.

Stylistic Considerations:

All submissions should be typed double-spaced in standard manuscript format. Length can run a maximum of 5,000 words. Be sure to include your name, address, daytime phone, and word count on the first page. Please note: those submitting research type papers should include an abstract of up to 150 words and provide fully referenced notes and/or bibliography on back pages in the format prescribed by the MLA Handbook (1995). The author(s) has/have responsibility for the accuracy of references, and for obtaining permissions to reproduce any artwork that is not their own or has been published elsewhere. In your cover letter please include a brief bio. Please include a self-addressed, stamped postcard for quick acknowledgment that your submission has been received. Please send no more than three works. Also include a #10 SASE and a second SASE large enough to accommodate your manuscript if you want it returned. If you do not want it returned, please mark it +Disposable Copy.+ There is no reading fee involved.

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< Electronic Arts Faculty Vacancies at iEAR Studios >

Laura Garrison

Electronic Arts Search Committee
iEAR Studios, DCC 135
Rensselaer Polytechnic Institute
Troy, NY 12180 USA
Tel: (518)276-4778
Fax: (518)276-4780

Email: garril@ rpi.edu

Rensselaer's Arts Department and the iEAR Studios are expecting to fill several positions at the Assistant Professor level, with teaching responsibilities in our innovative MFA program in Integrated Electronic Arts and in our undergraduate program in Electronic Media, Arts and Communication (EMAC). Appointments will be made in the following areas of specialization:

- 2D-3D Graphics & Animation
- Interactive Art
- Performance Art
- Electronic Arts History & Theory

Applicants should have outstanding exhibition/publication records, the appropriate terminal degrees in their fields, and college teaching experience. An ability to work within an interdisciplinary multimedia environment is also desirable. Please send a resume, a cover letter describing your qualifications, three letters of recommendation, and a sample of your work. Work samples may be in the form of books, articles, slides, videotapes (1/2" or 3/4"), CD-ROM or other appropriate media. Women and minorities are encouraged to apply. Rensselaer is an Equal Opportunity, Affirmative Action Employer. Applications will be considered beginning March 31, 1997, and will be accepted until the positions are filled.

The iEAR Studios include state of the art facilities for creative work in computer music, video art, computer imaging and animation, media installation, interactivity and performance. The Masters of Fine Arts program in Electronic Arts is based on the model of an art school in a sophisticated technological environment, and is clearly focused on the integration of the time-based electronic arts. The undergraduate program in Electronic Media, Arts and Communications is a major new initiative of Rensselaer's School of Humanities and Social Sciences. Each semester the studios serve up to 200 undergraduate EMAC majors and non-majors, 25 full time graduate students in the MFA program, as well as faculty, staff, and visiting artists.

These four openings will be filled subject to availability of funding; the total number of positions available has yet to be determined.

< Salford University Music Department:
Three-year Ph.D. Scholarship >

Mark Grimshaw
Head of Music Technology & Studio Production
Salford University Music Department
Salford University, Manchester, UK.
Tel: +44 161 834 6633 Ext. 510

Fax: +44 161 833 3672

URL: http://www.ucself.ac.uk/pa/musdiv/mushome.html

The Faculty of Media, Music and Performance is a program involving some 800 students and integrating academic study with extensive performance and production work. The program includes a Popular Music Research Unit, School of Band Musicianship and School of Popular Music and Recording. The Faculty is fully equipped with 24/48-track recording studios, video edit suites, music, drama and dance workshops, electro-acoustic, television and radio studios. Bands, ensembles and production groups, including the Faculty's own Aspects Theatre Company and Groove Machine, give over 300 public performances annually at local venues, on tour in Britain and abroad and at the Edinburgh Festival. Programming produced through the Faculty and broadcast by the BBC, Granada Television and cable is considerable.

The successful applicant for this three-year scholarship would work with another GEMISIS student on applications involving music/sound and the Internet. They are expected to start as soon as possible. Ideally, they would have telecommunications skills, be musically literate and able to teach in the areas of Music Technology, Studio Production or Digital Signal Processing.

< Seer Systems, Inc.: Multiple positions >

Seer Systems, Inc
Los Altos, CA, USA
Fax: 415-947-1925

Seer Systems, Inc., a new music software company located in downtown Los Altos, is seeking the following personnel. For all positions, applicants are asked to fax resumes and salary requirements.

Sales

An inside sales person with a min. of 2 yrs sales experience. Knowledge of MIDI & music synthesis required.

-----Technical
Support/Customer Service

Tech support and customer service positions. Music Synthesis, Windows OS, and MIDI knowledge required.

-----Software
Engineers

Two software engineer positions: PC/Windows 95 programming, C/C++, MIDI, Music Synthesis knowledge is required. Knowledge of Digital audio workstations, DSP, VxD, Pentium fpu assembly, Audio on PCs helpful.

-----Sysop/MIS
Manager

A SYSOP/MIS Mgr.QPC networks, ethernet, Internet, Lotus Notes, Windows 95 and NT, PC configuration and maintenance experience required.

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| ANNOUNCEMENTS |

< Leonardo Moves >

LEONARDO and LEONARDO MUSIC JOURNAL's editorial offices have moved to a new location. They are now located in the San Francisco State University College of Extended Learning building. This move marks the beginning of an ongoing collaboration between LEONARDO and the SFSU Multimedia Studies Program (MSP). Leonardo Electronic Almanac (LEA) is unaffected by this move and will remain at its current address.

The new address for Leonardo/Leonardo Music Journal is:
LEONARDO
425 Market Street, 3rd Floor
San Francisco, CA 94105
U.S.A.

New phone numbers are as follows:
(415) 904-6994: Pamela Grant-Ryan, Managing Editor
(415) 904-6995: Patricia Bentson, Sr. Editor/WWW Managing Editor
(415) 904-6989: Grace Sullivan, Assoc. Editor/LMJ Managing Editor
(415) 904-6988: General information; Patrick Lambelet, Editorial/
Fundraising Assistant; Andrea Blum, Fundraising Coordinator

The new fax # is: (415) 904-7758

Email addresses will remain the same:
pgr@sfsu.edu; Pamela Grant-Ryan
pbentson@sfsu.edu; Patricia Bentson
grace@sfsu.edu; Grace Sullivan
isast@sfsu.edu; General/Patrick Lambelet

Although materials sent to the old address will still be received for a couple of months, correspondents are requested to begin using the new address immediately.

< Sarus Ensemble and Friends; a live internet broadcast >

Sarus Ensemble and Friends; a live internet broadcast
Howard Fredrics
E-mail: HFREDRIC@wpoff.wcu.edu
URL: <http://www.vms.utexas.edu/~fredrics/sarus.html>

April 6, 1997, 8 p.m. E.S.T

The Department of Music at Western Carolina will present this live internet broadcast by the contemporary music and media group, The Sarus Ensemble. Special guest appearances will also be made by Yehuda Yannay and members of the WCU faculty brass quintet. Featured in performance are works for tape, live electronics with instruments, spoken text, actor, and sung voice by Craig Nazor, Howard Fredrics and Yehuda Yannay.

To receive this broadcast, you must have a copy of CU-SEE-ME software. Simply connect to the reflector site located at: www.wcu.edu. To download a copy of the software, point your browser to: <http://www.wpine.com/>

< Art and Mathematics Conference >

Art and Mathematics Conference (AM97)
Nathaniel Friedman, Conference Organizer
Department of Mathematics and Statistics
State University of New York at Albany
1400 Washington Avenue

Albany, NY 12222 USA
Tel: (518) 442-4621, (518) 456-4390
Fax: (518) 442-4731
E-mail: artmath@math.albany.edu.

June 21-25, 1997

The annual Art and Mathematics Conference will be held on the campus of SUNY Albany and will consist of three days of slide-video talks (June 21, 22, 23) and two days for teacher workshops (June 24, 25). There will be group-interest meetings covering topics such as sculpture, two-dimensional art, computer graphics, polyhedra structures, and interdisciplinary curricula. The teacher workshops will be concerned with classroom projects relating art and mathematics.

SPEAKERS:

Benigna Chilla (Chatham, New York)

Benigna is a painter and sculptor who also teaches at Berkshire Community College in Pittsfield, MA. Benigna spoke at AM93 and is returning to present her recent work that relates geometry and optical art.

Brent Collins (Gower, Missouri)

Brent is a sculptor who last presented his work at AM95. His recent collaboration with Carlo Sequin has resulted in new forms that represent the leading edge of sculpture influenced by mathematics.

John Horton Conway (Princeton, New Jersey)

John is a member of the Department of Mathematics at Princeton University and has spoken at AM93-AM96. This year he plans to discuss his recent classification of polyhedra and display related models due to Chris Palmer.

George Hart (Hempstead, New York)

George is a professor of computer science at Hofstra University. He will be presenting his computer-generated sculptures related to polyhedra. On the web: <http://www.li.net/~george/>.

Douglas Klein (Saratoga Springs, New York)

Doug is a sculptor who works with ceramics and also teaches at Skidmore College. His forms are architectural. In addition, he constructs ceramic geometric tilings.

#Kevin Lee (St. Paul, Minnesota)

Kevin is a professor of mathematics at the College of St. Catherine. He will be presenting his computer-generated examples of kaleidoscopic patterns.

Manfred Mohr (New York, New York)

Manfred is a New York City based artist with an international reputation. He creates two-dimensional images based on hypercubes in dimensions 3, 4, 5 and 6.

Joan Morris (Hartford, Vermont)

Joan is a textile artist who also teaches at Dartmouth College. She works with the Japanese dying technique of Shibouri and will be presenting examples of her work.

Chris Palmer (Portland, Oregon)

Chris spoke briefly at AM96 and is returning to give a more complete presentation of his original textile art called vertextiles. He will also be conducting two workshops.

Carlo Sequin (Berkeley, California)

Carlo is chairman of computer science at U.C.-Berkeley. He has collaborated with Brent Collins and will present examples of computer-generated sculpture. On the web:
<http://www.cs.berkeley.edu/~sequin/>.

Dick Termes (Spearfish, South Dakota)

Dick is the leading artist painting on spheres. He last spoke at AM93 and is returning to present his recent work. Dick will also be conducting two workshops.

For registration information, please contact conference organizers at the addresses listed above.

< Workshop on Tools for Computer Music Composition and
Performance and Workshop on Kansei:
The Technology of Emotion >

Workshop on Tools for Computer Music Composition & Performance
Teatro G.Verdi Opera House, Pisa, Italy
September 21-22, 1997

Workshop on Kansei, The Technology of Emotion
Auditorium Teatro dell'Opera di Genova "Carlo Felice"
Genova, Italy
October 3-4, 1997

Associazione di Informatica Musicale Italiana (AIMI)
URL: <http://aimi.dist.unige.it/>

The Associazione di Informatica Musicale Italiana (AIMI) will offer these two workshops on specific research topics in computer music just before and just after the annual International Computer Music Conference (ICMC). Conference organizers see these events as a step toward the "XII Colloquium on Musical Informatics," the official biannual AIMI conference, which will be held on late Spring, 1998.

Tools for Computer Music Composition & Performance

The objective of the Tools for Computer Music Composition & Performance workshop is to provide a forum for the discussion of state of the art tools (languages, synthesis and signal processing methods, hardware) for composing and performing computer music after three decades of strong worldwide activity. Questions to be considered include: What has been proposed and provided so far? Is it possible to think about a standard for the new generation of computers and man-machine interfaces? Is it possible to focus our attention on precise guidelines for developing if not a language, at least a common platform for musical applications? Is it possible to put together the experiences and efforts of many

researchers from all over the world toward a standardized tool for computer music?

SUBMISSIONS:

Papers should cover the following three main categories:

- # Languages and compositional approaches
- # Synthesis and signal processing methodologies
- # Hardware: host computer, additional hardware, gesture interfaces

Musicians are encouraged to report their experiences. Papers should be in English. Questions about formatting and/or submissions should be directed to:

Leonello Tarabella,
Computer Music Lab of CNUCE/C.N.R.,
Pisa via S.Maria,
36 56126 Pisa, Italy
Tel: + 3950593276
E-mail: music@cnuce.cnr.it. or L.Tarabella@cnuce.cnr.it
URL: <http://spcons.cnuce.cnr.it/music/cmd.html>

DEADLINE: Paper submission deadline: May 15, 1997

KANSEI The Technology of Emotion

The term "Kansei" refers in the Japanese culture to emotion, sensibility, art and music as a whole. The modeling of "emotional states" in computer artifacts is an emerging issue faced by a growing number of researchers and it is expected that it will produce a significant influence in a number of disciplines and applications like computer music, games and entertainment, multimodal interfaces in multimedia systems, etc.

Research on "technology of emotion" is crucial in music. Music is also an ideal domain for experimenting and testing computer implementation of cognitive and AI models of emotion and such models may contribute to a better understanding of music tasks and may improve models of music cognition and perception.

"Emotion technology" is relevant in interactive environments, which deal with the problem of extending music languages by action, body gesture, dance, visual media effectors on stage (e.g., physical agents interacting with performers). In such environments, the stage is populated by agents observing the performers and dancers, communicating by means of music, visual media, onstage semi-autonomous navigation of small robotic actors. Such agents may embed both a rational and an emotional component. This scenario can be viewed as an evolution of "live electronics", where the director of the performance delegates the control on some "potentiometers" to the human or machine agents on stage. Models of emotion can intervene in modeling such control and communication mechanisms, as well as the behavior of the agents.

This workshop aims at presenting state of the art research and discussing future directions. Main topics include, but are not limited to: emotional communication in new instruments and interfaces, adaptive hyper-instruments, modeling of emotion, sensibility and sensual intelligence, understanding musical emotions, agent models integrating rational and emotional components, relations between music and gesture languages, on-stage realtime multimodal environments and interactive dance/music

systems. The goal of this event is not to present finished pieces of music, but to present examples on the various problems of extending music languages in the directions previously outlined.

The workshop will involve scientific sessions (including presentations of research and systems with videos and live demos); a round table on the impact of such new approaches and technologies in the music field; a demonstration/concert on the evening of October 3, where a number of short Studios will be presented.

SUBMISSIONS: For submission details, please see the web site <http://musart.dist.unige.it>

DEADLINE: May 15, 1997: extended abstracts (3 pages)

Please send extended abstracts by email (plain ASCII text files) to Antonio Camurri,
DIST University of Genova Laboratory of Musical Informatics,
Viale
13 I16145
Genova, ITALY
Tel. +39103532988
Fax +39103532948
E-mail: music@dist.unige.it
URL: <http://musart.dist.unige.it>

< Systems, Man, and Cybernetics >

Institute of Electrical and Electronics Engineers'
Intl. Conference on Systems, Man, & Cybernetics (SMC' 97)
Secretariat
DSES Department
Rensselaer Polytechnic Institute
110 8th St.
Troy, NY 12180-3590, USA
Tel: 518-273-2822
Fax: 518-273-2822
E-mail: smc97@rpi.edu
URL: <http://www.rpi.edu/~smc97>

October 12-15, 1997

"Computational Cybernetics and Simulation, the theme of this conference, has been selected to emphasize the growing importance of computational methods and modeling tools in the design, analysis and control of complex systems. Presentations dealing with theoretical perspectives, new computational tools, new paradigms in simulation, and innovative modeling applications are encouraged. The conference will be held at the Hyatt Orlando, Orlando, Florida, USA.

Plenary presentations include:

"Toward A Theory of Fuzzy Information Granulation,"
Dr. Lotfi A. Zadeh, University of California, Berkeley

"Data Mining and Knowledge Discovery: The New Frontier,"
Dr. Gregory Piatetsky-Shapiro, GTE Laboratories Inc.

"Braindance: Simulating Patterns of Behavior,"
Dr. John D. Salt, Brunel University

If you would like to receive advance registration material or more

information, contact conference organizers using the e-mail address and/or URL site listed above.

The Institute of Electrical and Electronics Engineers, Inc. (IEEE) takes professional interest in the closely interrelated fields of man-machine systems, systems science, systems engineering, and cybernetics. All members of the IEEE are eligible for membership in the SMC Society. For information on joining, write to: IEEE Membership Department, 445 Hoes Lane, P.O. Box 1331, Piscataway, NJ 08855-1331.

< International Conference on Auditory Display >

International Conference on Auditory Display (ICAD '97)

Dr. Elizabeth D. Mynatt
Xerox PARC
3333 Coyote Hill Road
Palo Alto, California 94304 USA
Tel: 415/812-4945
Fax: 415/812-4471
E-mail: mynatt@parc.xerox.com,
icad-request@santafe.edu
URL: <http://www.santafe.edu/~icad>

November 2-5, 1997

ICAD '97 will provide a forum for presenting research on the use of sound to display data, monitor systems, and provide enhanced user interfaces for computers and virtual reality systems. It is unique in its singular focus on auditory displays, and the array of perception, technology, design and application areas that these encompass. Conference activities include technical papers, product demonstrations and an open mic.

SUBMISSIONS:

Papers

Technical papers are a crucial component of the ICAD conference. Papers are solicited for all aspects of auditory display including (but not limited to) the the following topics:

- # Sonification (data representation through audio)
- # Audification (data-driven audio)
- # Audio on the World Wide Web
- # Audio Access for the Visually Impaired
- # Sound in Immersive Environments
- # Sound in Human-Computer User Interfaces
- # Tools and Systems to support auditory display

These themes can be approached from several perspectives, and ICAD provides a forum for open discussion to bridge gulfs between, for example, research and design, science and technology, perception and acoustics. Interdisciplinary exchange is supported with a single-track technical program. For those new to ICAD, it would be useful to examine Auditory Display, (G. Kramer, ed.), Reading MA; Addison Wesley, 1994.

For additional submission guidelines, see the website listed above. Submissions should be directed to:

James A. Ballas
Naval Research Laboratory
Code 5513
Washington, DC 20375-5337

USA

DEADLINE: June 6, 1997

Posters and Demonstrations

ICAD '97 will include an informal reception hosted by Interval Research where explorative concepts as well as techniques and tools for auditory display may be presented in either a poster or demonstration format.

Poster and demonstration submissions will be evaluated on the basis of their innovation, relevance, scientific contribution, and potential logistic constraints. Commercial products are eligible, but sales and marketing activities are not appropriate.

Proposals should be addressed to:

Tom Dougherty
Interval Research Corporation
1801 Page Mill Road
Bldg C
Palo Alto, CA 94304
USA

DEADLINE: June 27, 1997

Open Mic Session

Like ICAD '96, ICAD '97 will also include at least one open mic session for impromptu presentations on some latest project that you've just started, a crazy idea that you'd like to share, or some amazing auditory experience that you'd like to relate.

ICAD '97, is a program of the International Community for Auditory Display. ICAD is a not-for-profit corporation created to support research, education and community formation in the emerging field of auditory display. The primary projects of ICAD are the conferences, the listserve (icad-request@santafe.edu) and the ICAD Web site (http://www.santafe.edu/~icad). Since auditory display researchers come from a wide variety of disciplinary, professional, and geographical backgrounds, ICAD seeks, above all, to facilitate communication across boundaries. For more information about ICAD please contact Gregory Kramer at kramer@listen.com.

< ISEA97 Update >

Joelle Rabion
ISEA97* Conference Coordinator
School of the Art Institute of Chicago
Department of Art & Technology
112 S. Michigan Avenue, 4th Floor
Chicago, IL 60603
312/345-3571 phone
312/541-8078 fax
Email: isea97@artic.edu
URL: http://www.artic.edu/~isea97

The ISEA97 website now includes registration forms and instructions. The Eighth International Symposium on Electronic Arts will take place at the School of the Art Institute of Chicago, Sept. 22 -27. Students and early registrants will receive substantial discounts; please see the ISEA97 website at: http://www.artic.edu/~isea97 . The

first registration deadline is April 15 -- reserve your place now as space is limited!

The Eighth International Symposium of Electronic Arts being held at The School of the Art Institute of Chicago, September 22 -27, 1997

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LEA
World Wide Web
AND
FTP
ACCESS

The LEA World Wide Web site contains the LEA archives, including all back issues, and the Leonardo Electronic Gallery. The Profiles and Feature Articles have been extracted from the back issues, and reside in their own sections of the site. It is accessible using the following URL:

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

Back issues, submission guidelines and LEA Gallery files are available via ftp anonymous, using the following method:

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ftp mitpress.mit.edu
login: anonymous
password: your_email_address
cd pub/Leonardo/Leonardo-Elec-Almanac
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