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< This Issue >

Craig Harris

We are fortunate this month to have an extensive view into the upcoming
International Symposium on Electronic Art, to be held on September 22 -
26 in Chicago. Shawn Decker has created a profile for LEA of the
background, the design, and many of the activities that will be taking
place, and it is indeed going to be a remarkable event. Detailed
schedules are available through the web site. Fortunately for those who
are not able to attend ISEA, each year's event provides more
opportunities for cyber-participation, and not simply remote viewing. So
check out the details, and if you can't attend in the physical realm,
try to take advantage of the various telepresent ways to be there.
In addition to the ISEA 97 profile, we also have an extensive profile of
the Collected Visions Web Site, by Lorie Novak and company. Leonardo
Digital Reviews continues its array of reviews of books, CD-ROMs and web
sites, and we have our usual collection of information about
Publications, Opportunities, and Announcements.
I am extremely interested in hearing from people who would be interested
in providing perspectives on ISEA for LEA this year. This could be
insights into works presented, concepts illuminated, and even an
exploration of the telepresent aspects of ISEA from those of you who may
be reaching the event through cyberspace. If this interests you, please
contact me at lea@mitpress.mit.edu.
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< Eighth International Symposium on the Electronic Arts >
Shawn Decker
A Preview of the
Eighth International Symposium on the Electronic Arts,
September 22-28, 1997, at the School of the Art Institute of Chicago.
Shawn Decker
The Eighth International Symposium on the Electronic Arts, hosted by the
School of the Art Institute of Chicago, will take place September 22-27
in Chicago's Loop and surrounding neighborhoods. This symposium is
better described as a city-wide festival which features performances,
concerts, exhibitions, talks, presentations, and panel discussions by
many prominent artists and thinkers from around the world, as well as
those from the local region. This festival, with over 300 presenters
from 27 countries, involves not only the School of the Art Institute,
but also a host of other cultural organizations, including the Museum of
Contemporary Art (MCA), the Chicago Cultural Center, the Graham
Foundation, the Goethe-Institut Chicago, Illinois Art Gallery, ARC
Gallery, the University of Illinois at Chicago's (UIC) Electronic
Visualization Lab, Artemesia Gallery, Gallery 400, the Northern Illinois
University Gallery, the Arts and Business Council, Randolph St. Gallery,
the City of Chicago, and many others.
The conference is held in a different location each year, with past
symposia taking place in 1996 at Rotterdam; `95, Montreal; '94,
Helsinki; '93, Minneapolis; '92, Sydney, '90 Groningen, Netherlands; and
'88 Utrecht, and next year's in Liverpool/Manchester. This event marks
only the second time the Symposium has been held in the US.
The Inter-Society for the Electronic Arts, the parent organization of
the conference, was established in 1988 to foster interdisciplinary
education and cooperation between artists, scientists and other
researchers, curators, critics, and others who are working in the
electronic arts. The "arts" in this case is applied with the broadest

possible definition, including all of the fine arts, performing arts, etc. As electronic media have become more prominent and established, and have provided a common medium for the convergence of many different areas of artistic endeavor, this conference has increased in importance, and is now one of the most prominent venues of its kind, and certainly continues to be one of the most interdisciplinary ones.

Symposium Theme: "Content"

The past several decades have been both an exciting as well as a demanding time for artists who have been exploring the possibilities of new technologies. Given the tremendous technological changes taking place, a great deal of attention was necessarily placed upon the capabilities and new possibilities of developing technologies, software and hardware development, and the learning of new tools. However, we now seem to have reached a point where both the capabilities and the widespread adaptation of these technologies has replaced many of these concerns with new ones. This "field" - which for better or worse has in the past often defined itself by its medium - is now beginning to transcend this limited definition and to exist much more within the mainstream of the fine arts.

Thus arose the theme for this year's symposium, "Content", a theme which we hoped would encourage the discussion not of the medium or the tools themselves, but rather of what was being produced by artists, what was significant and important about this work, how ideas formed from electronic media were interacting and merging with those from more traditional media and art practice, and many other issues related not to how we use this technology, but rather to why.

With a conference theme this general, we of course still expected to receive proposals on a wide range of topics. We ultimately received over 700 proposals for the symposium, and were delighted to find that this general theme had obviously resonated with a great many people, as nearly all of the proposals dealt with it in some way or another. Having this many proposals made programming a challenge, but allowed us to keep our standards as high as possible. The process of review for both academic as well as exhibition and events was exhaustive. An extensive international program committee, with representation in 14 countries, first reviewed the proposals. Then, a local program committee (26 members) reviewed these again, and in several stages, each taking into account the international panel review scores, made the final decisions. This extensive process was initiated by our program chairs, Michael Rodemer and Peter Gena, and executed by our conference coordinator, JoÅlle Rabion.

Academic Sessions

In keeping with our theme, and the nature of the proposals which were accepted by the review panel, the academic sessions this year largely deal with aesthetic and social and theoretical issues rather than technical ones. Paper session topics, which are all now posted on our Internet site at http://www.artic.edu/~isea97 include: virtual cities and geography, approaches to electronics arts pedagogy, theoretical panels exploring new vocabularies of digital media, the aesthetics of the immersive environment, social theory and how it relates to digital media, the politics of inclusion and the formation of trans-cultural groups on the Internet, the theory, history, and future of interactive art, sexuality and digital net culture, several sessions of artists' presentations on their work, and more.

There were also a great many panel discussions included in the proposals. These sessions are intended to be truly substantive discussions of issues - not just a set of individual presentations. Some sample titles: "Hype: 1000 Seductions of New Media," "Building Bridges or Tearing Apart Authorship: On-line Collaborative Art" ,"The Past, Present, and Future of Publishing in Electronic Arts", "Telepistemology and The Aesthetics of Telepresence", and "The architecture of Cyberspace." Most of the presentations (in both the papers and the panel sessions) are media illustrated, with examples of work given live from the Internet or CD-ROM, video and audio, etc.

In addition to these sessions, there are several additional special academic sessions and events:

First, the Graham Foundation has generously sponsored a special panel session Beyond Shelter: The Future of Architecture on Wednesday afternoon which features invited artists and practitioners Char Davies and Rich Gold, as well as prominent architecture critics Jan Abrams and Greg Lynn, who will discuss the growing relationships between architecture and the new virtual spaces of electronic media. This forum is accompanied by another Graham Foundation event, Architecture of the Future, an exhibition of both accepted ISEA97 artists and invited artists curated by Chicago architects Anders Nereim and Sally Levine, who also organized this special academic symposium.

Secondly, we are very fortunate to be able to honor the 30th anniversary of the influential journal Leonardo, whose presence over the years has touched so many of us. A special panel presentation devoted to the history and future of the publication, and of electronic publishing in general takes place on Wednesday afternoon, and includes Stephen Wilson and Roger Malina (Leonardo), Craig Harris (Leonardo Electronic Almanac), Paul Brown (Fine Arts Forum, Australia), Annick Bureaud (IDEA, France), Roy Ascott (CAiiA), and Rejane Spitz (PUC-Rio, Brazil). This celebratory overview is followed by a special reception for presenters and guests at the Chicago Cultural Center.

The Goethe-Institut Chicago, an omnipresent player in the cultural life of this city, has also enriched the conference by initiating and supporting an all-day, three-panel session titled "Literature, Journalism, and the Telematic Society" on Friday that focuses on various aspects of literature and new media. Judging from the number of proposals that examined the potential of narrative, and film and literary theory as sources for ideas and theories about new media works, we would expect these panels to be of keen interest to the entire spectrum of conference attendees. The first panel will discuss interactivity, one of the most prominent features of telematic work, and the role of narrative in structuring hyperfiction works, and additionally looks ahead to possible new forms that might emerge. In other words, an examination of "literature" produced on the WWW, CD-ROM, etc. The second panel examines the converging styles of on-line literature and journalism and the culture of alternative e-zines where news, heresy, commentary, essays, and conversation merge. This panel will talk about current trends as well as speculating on the future. Finally, the third panel deals on what effect the presence of the Internet and other interactive technologies has had on language itself, as well as how this technology has generated both new myths and new metaphors reflecting the human condition, which are now widely used both on and off line. Also, the presence of the Internet has without question strengthened English as the global lingua franca of the information age - will this trend continue, or will other languages appear more prominently (or perhaps even begin to cross-mutate) within the global village?

Finally, we are most pleased and excited to present four plenary addresses by Laurie Anderson, Sherry Turkle, Nolan Bowie, and Guillermo Gomez-Pena. The reputations of each of these distinguished speakers hardly needs prefacing here. Without a doubt you can expect these four strong and independent voices to provide diverse and provocative insight to the important issues of the day. Tuesday night features general opening remarks by Laurie Anderson, followed by a gala opening of the official exhibition at the 847 W. Jackson building.

The academic sessions on Wednesday, Thursday, and Friday are laid out with a plenary session each morning, devoted to a one hour keynote talk. Wednesday, Sherry Turkle will discuss her latest ideas linking psychoanalysis and computer culture, and our tendency to adapt new or even multiple identities and personalities on the Internet. On Thursday, Nolan Bowie will discuss the pressures and conflicts between the corporate commercialization of the Internet and the public interests of

free speech and open access, and how this comes to play in the formation of public policy. Finally, on Friday, Guillermo Gomez-Pena will discuss his recent work on the Internet exploring ethnic stereotypes, and will address issues regarding border cultures and how these issues transfer from physical borders to the virtual borders formed by language and other barriers on the Internet and other new technologies.

Each of these plenary addresses is then followed by a morning session, a break for lunch, and then two afternoon sessions with either three or four concurrent presentations taking place in different rooms. In addition, there will also be two small group discussions scheduled during each time slot on topics which come up during the other sessions (a great way to follow up on a hot discussion), or on other areas of interest which are brought up by attendees. There will be a sign-up board for these, and we will be working through our web site to develop topics of interest before the conference as well.

One word regarding the large number of simultaneous presentations. In our planning, we were forced to make a decision: we would have to either lengthen the day, shorten the talks of each person, or add an extra simultaneous panel. We chose the last solution, wanting to give speakers a reasonable amount of time, and not wanting to steal time from the evening events. While it is true that attendees will have to choose carefully between various talks, the rooms are all reasonably close together and changing location shouldn't be a problem. This solution, while no doubt making for difficult decisions sometimes, also, on the other hand, allows for a wider variety of topics and presenters to choose from.

The Main Exhibition

The entire 3rd floor exhibition space at the School's 847 W. Jackson building will be the main exhibition site. This 20,000 square foot space will house the work of 76 artists. Roughly one third of this space is devoted to the special show "Beyond Shelter: The Architecture of the Future" which is sponsored by the Graham Foundation, and was organized by Chicago architects Anders Nereim and Sally Levine. The show contains works which were selected from the ISEA97 general exhibition, as well as several invited artists - fourteen works in all. Artists in this exhibition include Chris Dodge, Philippe Boissonnet, Richard Brown, Ken Goldberg, Matthias Lehnhardt, Lynn Keller, Sandra Budd, Doug Garofolo and Ellen Grimes, Golan Levin, and more.

Artists in the main exhibition space are: Diana Domingues, Natalie Bookchin, Vibeke Sorenson and Karlheinz Essl, Eduardo Kac and Ed Bennett, Joseph DeLappe, Myron Krueger, Ken Rinaldo, Naoko Tosa, Shawn Brixey, Greg Garvey, and Laurel Woodcock to name only a few. Also, this exhibition features a CD-ROM and WWW viewing space, for viewing the CD-ROMs and web sites which were accepted by the committee. In addition to this third floor space, the 2nd floor, currently a vacant industrial space, will house three robotic pieces (by Joel Slayton, Nicholas Baginsky, and the Canadians Vorn and Demers) which are more suited to this sort of space. There are a number of other ISEA pieces at other galleries throughout Chicago, which I will discuss shortly. The work in these shows is difficult to generalize about, as it covers a lot of ground. Much of it is interactive, and also installation based. The Gallery is divided into two parts, one dark, the other lit, with the dark section for pieces which use video and computer projections. Very few works involve sitting at a computer, but rather interface with the audience in a wide variety of ways, or are used to control ongoing processes. A number of these pieces are also telematic in some way, either communicating between two sites within the building, or having a presence simultaneously on the Internet, allowing interaction from the net with the physical space of the gallery, and vice-versa. Quite a number of works contain both computer projections and objects of various sorts, with the interface between the physical space of the gallery and computer/video component seeming to be a thread which is common to much of this work. This is particularly true within the architecture portion of the exhibition which took this as a starting point for a look at

various ways that "architecture" was being re-envisioned within these works.
Other Exhibitions
There are quite a number of other related exhibitions taking place during the symposium. At the Betty Rymer Gallery, the School's gallery at Columbus and Jackson Streets, is Reinventing the Box curated by myself and Ingrid Bachmann. This show, which includes accepted ISEA97 works by Paul Vanouse and Z"e Beloff, as well as invited work by Nicholas Baginksy, Douglas Back, Natalie Bookchin, M.R. Petit, and Jennifer Morris. This show looks at work which involves an intimate and bodily involvement with a particular technology; artists who make extensive use of a particular system or technique in a highly idiomatic or personalized way or who similarly reconfigure and re-purpose existing technologies through reprogramming and other means. This exhibition is supported in part by the Goethe-Institut Chicago. Accompanying the Betty Rymer show is an exhibit of work by School of the Art Institute of Chicago students titled Hybrid. This juried exhibit seeks to explore how the emerging generation of electronic artists views the relationship between traditional art techniques and newer digital and electronic sensibilities, methods and media, and features the work of 21 artists in a wide variety of media.
Exhibitions at other locations include:
-An exhibition of technologically-based work titled Art f(x) at the Chicago Cultural Center was curated by Lanny Silverman and features work of six Chicago Artists: Ken Rinaldo, Michael Ensdorf, Shawn Decker, Paul Hertz, John Manning, and Stephanie Cunningham.
-The MCA will be featuring an interactive performance/installation by another Chicago artist, Miroslaw Rogala, in its electronic gallery.
- The Artemesia gallery will be featuring a number of works from ISEA, including works by Norie Neumark, Jessica Irish, and Tammy Knipp.
- The State of Illinois Gallery and the ARC Gallery together are producing a show that features work of three generations of Illinois media artists, including video pioneers Dan Sandin, Bob Snyder, and Ed Rankus, as well as work by Joan Truckenbrod, Annette Barbier, Drew Browning, Artn, and others.
- The UIC's Gallery 400 will be featuring electronic work as well as special trips to the Electronic Visualization Lab's CAVE in order to also view a special collection of VR artwork they have prepared for ISEA.
- Northern Illinois University's gallery, will feature younger artists from all over the city who are working in a variety of electronic media.
- The Ukrainian Gallery is showing work by Roman Verostko, Joan Truckenbrod, and others.
- The Cache show at Columbia College's Hokin Annex Gallery includes work by Ron Hutt, Andrea Polli, and others.
- There are many other Galleries involved, including the Ten in One gallery, the TBA exhibition space, Tough Gallery, Museum of Contemporary Photography, Beret International Gallery, and others.
A full listing of artists and the works they are presenting can be found on our web site.
Performances and Concerts
As Chicago has a rich tradition of performance art, we are very excited to be including several evenings of performance along with the several concerts we are presenting. Once again, there are a number of events at various locations:
- On Wednesday evening there will be a performance at the MCA theater which will feature Bargar and Choi's multimedia performance Rolling Stone, Kevin Atherton's Gallery Guide, and M.R. Petit and J.X. Halpern's The Grimm Show, an hour long multimedia performance based on The Mutant Gene and Tainted Cool-Aid SideShow CD-ROM by M.R. Petit, and making use of additional live puppetry, etc. Benoit Maubrey's troupe, the Audio Ballerinas, will also perform during intermission within the museum.
- On Thursday, There will be a performance/installation of Jamy Sheridans' Garden of Initial Conditions and The Centre for Metahuman

Exploration's Inverse Human at the 847 W. Jackson Building.
- Also, a concert will take place on Thursday evening at the MCA's theater, featuring work by Jean-Claude Risset, Ricardo Dal Farra, Henry Gwiazda and Jeffrey Krieger, Stephan Dunkelman, Joseph Koykkar, Michael Century and Grahame Weinbrau, Martin Gotfrit, and Daniel Hosken. With only a couple of exceptions, all work presented in both concerts is performed live.
On Friday, There are also several performances and a concert to choose from:
-First, Guillermo Gomez-Pena will perform his "techno-diarama", El Mexterminator at the Randolph St. Gallery (which among other technical needs, calls for four dead chickens...).
- Also, right next door to the Gomez-Pena performance, there will be a performance of Cary Peppermint's Conductor #1: Getting in Touch with Chicken (among the technical requirements: 1 live chicken).
- There will also be a performance of Liz Swift and Peter Ireland's Faust in Space at the 847 W. Jackson Building.
- Finally for Friday, there will be a Concert at the Museum of Contemporary Art which will feature performances of works by James Dashow, Craig Harris, Bruce Mahin, Silvia Matheus and Mark Goldstein, Robert Normandeau, David Rosenboom, and Howard Sandroff.
-Also, during the week, there will be public space performances by Benoit Maubrey's Audio Ballerinas, on (selected) Chicago sidewalks, and plazas.
-Finally, on Saturday evening, there will be a special set of three performances by the well known performance artist from Barcelona, Marcel Li Antunez Roca, of his work Epizoo at the Gallery 2 Performance space at the 847 W. Jackson building.
Other Events
There a number of other events throughout the week which must also be mentioned. First, there will be screenings of a program of video, computer animation, and other works repeated throughout the week in the Flaxman Screening room. Also, there will be a program of electro-acoustic works (repeated as well) at the Harold Washington Library's AV theater. Additionally, there will be a concert of SAIC student and Alumni sound works, Waveforms, on Thursday.
Also, not to be forgotten, is that there will be a Dance Party for ISEA held on Friday night at a Nightclub TBA.
Finally, Street Level Youth Media, a community-based arts organization in Chicago will again be producing its Street Level Video Block Party in a low-income West Loop Neighborhood. This project, put together entirely by residents of the community (particularly youth) who have been working with the organization over the entire past year, is presented in conjunction with the Video Databank, and will take start at noon on Saturday, and run until 11:00 that evening.
Networking and Webcasting
One important part of a gathering attended by a virtual community that largely exists on-line is that it provides them with an opportunity to make "real" contact with these individuals at least once a year. It is important then to have a relaxing place to meet and take time out from the busy schedule of the conference and meet with old or new friends. The School's 112 S. Michigan Building, which is fairly centrally located, has a wonderful fully restored turn-of-the-century ballroom, which will function as "conference central." This location will feature registration and information desks, a desk maintained by the City of Chicago Bureau of Tourism designed to help visitors get around the city, and information and message boards. There will be a cyberport here also, giving those who need it Internet access, and perhaps most importantly, there will be a cafe set up in the room as well. Also, MIT-Press will be running a bookstore in this space, and other artists will be selling copies of their CD-ROMs, books, etc. which may be simply unavailable elsewhere.
Also in the Ballroom will be a special webcasting area. Several organizations have planned extensive coverage of the conference on-line.

The Instituto Cultural Itau, in Sao Paulo Brazil, will be broadcasting video and audio live from all three main conference buildings, along with interviews with artists, etc. and will keep its center of operations in the Ballroom. This broadcast will go to the electronic arts festival being sponsored by the organization in Sao Paulo, and of course, also worldwide. There is a second, and similar broadcast planned by the ISEA international headquarters in Montreal, which will take place in the Ballroom. Both of these broadcasts will be available via links on our web site.

Workshops

ISEA97 is offering a number of Workshops which are held Monday and/or Tuesday before the rest of the conference begins. Topics for these workshops include: Two different web authoring classes, one by Victoria Vesna and Robert Nideffer which is a two day workshop, and is open to all levels. The other is a one-day workshop offered by Steve Wilson, author of Web Design Guide (Hayden, 1995), and is an advanced class which assumes more previous experience. Also, there is a two day workshop being held which will give a very extensive overview of the use of microcontrollers for making interactive pieces, custom designed interfaces, and for interfacing between the virtual and physical world in a wide variety of ways. This workshop is taught by Stephen Boyer and Ed Bennett, who between them contain a wealth of information on this subject. An introduction to digital audio for artists interested in learning more about what computer-based digital tools are available to them, and what they can do, is also being offered. Rob Drinkwater, from the SAIC sound dept. will be teaching this course. And finally, there are two additional workshops being organized: the first is an imaging and output workshop being taught in conjunction with Canon USA. The second is a one day workshop on using the Internet to find jobs and employment as a media artist/producer, which will be taught by Steve Osserman author of a best-selling book on the subject. Information and registration info is available on our WWW site.

Come To Chicago!

As you can see from the above schedule, there is no question that this event is going to be one of the most comprehensive events of its kind to take place recently, and there will certainly be much of significance which will be said, heard, and seen here during the week of the 22nd of September. I would urge anyone interested in this field to make it their business to be here and take in as much as possible, and would expect that they will find it well worth their while.

The easiest way to register is via our secure instant on-line registration which you can find at our Web site <http://www.artic.edu/~isea97>. You can also find forms there that you can print out and either fax or mail back. As hotel rooms are now going very fast, I would urge you to also make these registrations as soon as possible. September is a very busy time for Chicago, and getting other hotel rooms at the last minute may well prove to be impossible. This information is also posted on our web site. Also, please be aware that on-line advance registration is now on a first-come first-served basis until we reach our capacity. If you wait too long, you may miss out altogether.

It has been very exciting to see a large portion of Chicago's sizable art scene gear up for this event, and The School of the Art Institute, with its long history of experimentation and education in the electronic and digital arts is proud to be the host of this event. We hope to see you here!

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< Collected Visions Web Site >

                                    Lorie Novak et. al.

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URL: <http://cvisions.cat.nyu.edu>
         + + COLLECTED VISIONS + +

   An interactive Web Site that explores how
   family photographs shape our memories.
COLLECTED VISIONS <http://cvisions.cat.nyu.edu>, by Lorie Novak, Clilly
Castiglia, Betsey Kershaw, and Kerry O'Neill with additional programming
by Art Johnson, is a participatory Web site that explores the relationship
between family photographs and memory. Users are encouraged to search and
view images from an on-line database of over 1000 collected images. In
addition to searching participants can create and submit live photographic
essays exploring the power of family snapshots. Changing exhibitions of
selected essays from these submissions are presented in the Collected
Visions Gallery.
Collected Visions was launched in May 1996 and will remain on the Web
through the turn of the century. It is a fitting millennium project
because the still photograph has been the dominant pictorial document of
this century and may not be of the next. The concept for Collected Visions
grew out of the photographs and installations Lorie Novak has been
creating since the early 1980s. She uses family snapshots and images from
the media to explore the relationships between personal and collective
memory. Excerpts from her installations provide the backgrounds for the
Gallery, Museum, and Bibliography.
Additional features of the site include:
* The Collected Visions Museum -- an archive of all previously exhibited
photo essays that were exhibited in the Collected Visions Gallery.
*   Movies by Lorie Novak with sound design by Clilly Castiglia made with
the collected images and audio recollections
* The ability to upload family snapshots for those interested in writing
about their own images or contributing to the archive
* Rotating quotes about photographs and memory drawn from the wealth of
writing about family photographs interspersed throughout the site
* A resource section containing related links as well as an
interdisciplinary bibliography dealing with family photographs, memory, and
related issues
* POSITIVE VISIONS, an archive of essays and photographs by and about
people infected and affected by HIV/AIDS, launched on December 1, 1996, in
conjunction with Day Without Art
Collected Visions is sponsored by the NYU Center for Advanced Technology.

---   NEW FEATURES JULY 1997   ---
* The Collected Visions Museum
     All essays from previous exhibitions are archived here according to
     content. Sections include: Childhood Memories, Family Folklore, Family
     Secrets, Fantasies, Beyond Description, and Audio Essays.
* Exhibition VI now on the view in the Collected Visions Gallery
* New additions to the Resources Section in both the Bibliography and Links
     The Bibliography is now divided into two sections:
     Artist's Books, Exhibition Catalogues, and Monographs
     Critical and Historical Writings
* "The Anxiety of Being Seen," a quick time movie by Lorie Novak and Clilly
Castiglia using images from the CV archive and audio recollections.
We encourage your submissions of both essays and photographs.
If you are interested in proposing exhibitions for the Collected Visions
Gallery that are culturally, historically, or regionally specific, or would
like to curate an exhibition from our submissions, please contact Lorie
Novak.
Please link to our site and pass this email on to anyone you think would be
interested.
Collected Visions press on the Web:
"Recollecting 'Collected Visions,' " "Arts at Large Reload"
New York Times Cyber Times, July 10, 1997;

URL:
    <http://www.nytimes.com/library/cyber/mirapaul/011697mirapaul.html#reload>
"Active Installations", adobemag.com, Issue #22 February 15, 1997
Article about interactive Web art pieces by Patricia Reidman
URL:
    <http://www.adobemag.com/PDFs/ftrPDF/active.pdf>
"Techno Seduction", Exhibition at Cooper Union, NYC, January - February 1997
URL:
    <http://www.cooper.edu/art/techno/>.
"The Family Snapshot Reconsidered," Yahoo Internet Life week of July 1,
1996. "The connection between photographs and memory is the theme of all
Novak's work, and as you look through these sometimes grainy and faded
snaps, it's hard to resist slipping into your own nostalgic reveries."
URL:
    <http://www.zdnet.com/yil/content/depts/columns/960701.html>

ARTIST BIOGRAPHIES

LORIE NOVAK (Artist/Project Developer)
Lorie Novak is an Associate Professor of Photography at New York
University Tisch School of the Arts. The Collected Visions Web site
and multimedia project is the fifth installation that Novak has created
which deals with photographs and memory. Her photographs and
installations have been in numerous exhibitions including solo
exhibitions at the Houston Center for Photography; Breda Fotografica,
The Netherlands; the Museum of Contemporary Art, Chicago; and Stanford
University Art Museum. Her work has been in group exhibitions at the
Museum of Modern Art, NY; The Smithsonian Institution, Washington, D.C;
and The Art Institute of Chicago among others. She has been the
recipient of several awards in the US including a National Endowment for
the Arts Fellowship, a New York Foundation for the Arts Fellowship, and
residencies at Rockfeller Foundation Bellagio Center, The MacDowell
Colony, Yaddo, and the Djerassi Foundation.
CLILLY CASTIGLIA (Sound Designer/Technical Director)
Clilly Castiglia is the resident Sound Designer and Research Scientist
at the NYU Center For Advanced Technology. She holds a Masters of
Professional Studies from the NYU Interactive Telecommunications
Program. Her technical and musical background includes an extensive list
of production credits as a commercial Sound Designer in music,
multimedia and film. Currently she is engaged in research which
incorporates musical interfaces as communication devices, performing in
real time between human participants and three dimensional "Virtual
Actors". Her interest is to develop musical scenarios and
environments that engage the participant in both an educational and
entertaining interactive experience.
BETSEY KERSHAW (Creative Director)
Betsey Kershaw is a Senior Art Director for www.iGuide.com where she is
responsible for the creative direction of the movies site. Kershaw has
an extensive background in graphic design ranging from work for
Nickelodeon and Children's Television Workshop to her most recent
portfolio of on-line work. For more info, please refer to the link
<http://www.iGuide.com>.
KERRY O'NEILL (Database/Web Director)
Kerry O'Neill is currently at CUC International as Director,
Interactive Services, where she is responsible for Shoppers Advantage,
an online shopping site on the Web, America Online, CompuServe, and
Prodigy. Before CUC, Kerry was the Director of Internet Projects at
@radical.media, where she founded the Web department and launched five
commercial Web sites in six months. Prior to @radical, Kerry was at the
NYU Center for Advanced Technology where she managed the production
group and made use of cutting edge Web technology and research from the
NYU Media Research Laboratory. She also initiated a program to get local
businesses and organizations onto the Web. Prior to working at NYU,
Kerry was the lead programmer for a home shopping title in the

AT&T/Viacom interactive television field trial. Kerry has over eight
years of hands-on management experience, managing software projects for
a variety of applications and target platforms, including five years in
the financial industry.
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                    |  LEONARDO DIGITAL REVIEWS  |
                    |      AUGUST   1997       |
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< Book Review: Dialogues on Perception >
Bela Julesz, Dialogues on Perception
(Cambridge MA: MIT Press, 1995).
ISBN 0-262-10052-5.
Reviewed by Roy R. Behrens
E-mail ballast@netins.net
The author (a MacArthur Fellow) is a 68-year-old Hungarian perceptual
psychologist who directs the Laboratory of Visual Research at Rutgers
University. He became famous in 1971, with the publication of The
Foundations of Cyclopean Perception, which described his development of
random-dot stereograms (computer-generated stereo pairs in which the
image is unreadable until the two patterns are fused in the brain), a
discovery which came from his research, as a military radar engineer, of
stereo aerial photography to break camouflage. That subject and related
issues are discussed in this charming, eccentric, and humorous book (at
times highly technical) in which Julesz the skeptical naif partakes of
an informal dialogue with Julesz the world-renowned scientist. Of
peripheral interest to artists will be Julesz' encounter with Salvador
Dali, who made stereo paintings in the 1970s. (Review reprinted from
Ballast Quarterly Review, Vol 12 No 1, Fall 1996)
****
< Book Review: The Ingenious Machine of Nature >
Mimi Cazort, et al., The Ingenious Machine of Nature:
Four Centures of Art and Anatomy
(Ottawa: National Gallery of Canada /
 distributed by University of Chicago
Press, 1997). ISBN 0-888-84657-6.
Reviewed by Roy R. Behrens
E-mail ballast@netins.net
With the development of printing around 1500, the relationship between
artists and medical scientists became symbiotic and often collaborative:
Anatomical studies were required of artists in the process of learning
to faithfully draw the human figure, while anatomists needed artists to
illustrate their medical books. This lavish, large-sized volume is the
catalog for an exhibition of the same name that opened last fall in

Canada, and is now at the Philadelphia Museum of Art until June 14.
Beautifully designed, and illustrated by scores of astonishing images of
the dissected body, the book's centerpiece are scholarly, readable
essays about the symbiotic relationship between artists and anatomists,
books about anatomy for artists, dissection theaters, attitudes about
female anatomy, and even a sampling of caricatures of anatomists.
Editor's Note:

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<   CD ROM Review: Song of Songs >
Song of Songs
Computer Music by Barry Truax
Cambridge Street Records,
4346 Cambridge St., Burnaby, BC, Canada,
1994;
Catalog #CSR-CD 9401
Reviewed by Paul Hertz
E-mail:paul-hertz@nwu.edu
The electronic and electro-acoustic compositions on Song of Songs
present both the state of the art in electronic sound production and the
expressive power a mature composer can bring to the medium. Granular
synthesis, the primary electronic technique used in the works on this
CD, supports time-shifting of sampled sound by breaking it into
overlapping samples within a shifting time-window. Varying the degree of
overlap, the envelope of the window, and the duration of the samples
results in startling effects, altering the speed of the sound without
changing its pitch. Truax pioneered this technique, and here displays it
to full effect.
"Basilica" (1992) stretches out samples of the bells of the Basilica in
Quebec City until they seem nearly stationary, a harmonic choir
reverberating within a space of undisclosed dimensions. In contrast to
the meditative frame of mind in "Basilica," "Song of Songs" (1992),
based on the Old Testament "Song of Solomon," combines human voices,
acoustic instruments, and electronic synthesis into a lyrical soundscape
which includes a monk singing, crickets and cicadas, and the Dawn Chorus
recorded in Brittany by the World Soundscape Project.
URL:
  <http://interact.uoregon.edu/MediaLit/FC/WFAEResearch/soundscape>.

The astonishing range of sound in "Song of Songs," where the voices
continually morph through granular timeshifts while the oboe d'amore and
English horn sustain a counterpoised and separate identity, holds
together thanks to the restrained composition of the acoustic
instruments and the virtuoso performances of all concerned. It is rare
for an electronic composition to achieve this sense of hewing to a
precisely tensed line--so often the apparent effortlessness of
electronic synthesis deprives it of a strong affect. "Sequence of Later
Heaven" (1993) reworks the sounds of musical instruments found in
Pacific cultures. In "Nightwatch" (1982), for marimba and tape, the

taped sounds are derived from the marimba sounds which they accompany.
All the pieces on this CD will reward repeated listening but the "Song
of Songs" moves beyond being merely interesting: it challenges the
listener to both immerse himself in the soundscape and to step back from
it and decipher it.
****

< Book Review: The Glory of van Gogh >
The Glory of van Gogh
by Nathalie Heinich.
 [translated by P.L. Browne].
Princeton University Press,
Princeton, NJ, 1996. 218 pp.,
Trade, $29.95.
ISBN: 0-691-03269-6.
Reviewed by Wilfred Niels Arnold
E-mail: WARNOLD@KUMC.EDU

The current degree of attention to Vincent van Gogh can be contrasted
with minuscule recognition during the years he was a full-time artist,
which started with a declaration to his brother Theo in 1880 and ending
with his suicide in 1890. General acceptance of van Gogh's artistic
contributions came after death, and even then only slowly. Thus his
'success' was late in coming but remarkable in magnitude. John Rewald's
"Studies in postimpressionism," 1986, is the best source on van Gogh
exhibitions up to 1970. Data on the critical process was assembled in
1980 by Carol Zemel in "The formation of a legend: van Gogh criticism,
1890-1920." Subsequent discourses on the history of the criticism
itself, and the polemics of interpretations about van Gogh paintings,
have given rise to a tertiary literature, i.e. Vincent van Gogh twice
removed. At a similar level, Nathalie Heinich has invented a new genre,
which is best described by the subtitle of her new book as "An anthology
of admiration."
Dr. Heinich starts with the assumption that Vincent is a saint and goes
on to describe how it happened in six stages, "his work was made into an
enigma, his life into a legend, his fate into a scandal, his paintings
were put up for sale and exhibited, and the places he went, as well as
the objects he touched, were made into relics." The author sees the
money of twentieth century purchases, the museum goer's gaze, and a
celebrating procession in 1990, as three media of atonement. The latter
is an account of people and events in Auvers-sur-Oise (about an hour
from Paris) upon the centenary of Vincent's death and burial in the
cemetery of that village. This is one of the more interesting
chapters, and Heinich is at her best in describing the behaviors of the
local citizens and selected visitors that she observed firsthand.
Whether all of this is explained and accounted for, as stated in the
conclusion, is problematical, but the two corollaries that are drawn
take on a life of their own. First, that "van Gogh has come to symbolize
the madness of unjustly neglected artists" and, second, that the "van
Gogh effect" is now applied to other artists, past and present. In so
doing the author alludes to Vincent's brother, Theo, as being "both an
ally and suspected of treason." In fact, Theo supported Vincent, both
financially and emotionally, for that torrid decade of creativity. The
suggestion that the younger brother let the artist down with respect to
the art establishment of the time, the so-called "treason," seems to be
reserved for plays and films. I have never found direct evidence of
Theo being anything but constructive.
Nathalie Heinich is a sociologist at the Centre National de la Recherche
Scientifique, in Paris, and publication of the English edition of this
book was aided by a subsidy from the Ministre de la Culture de la
Communication, France. The work is not illustrated but is otherwise
handsomely produced. There are two appendices, the early years of van
Gogh criticism in France and a chronology. The notes are copious and at
times I found myself reading ahead with more satisfaction there than
with the text. The index is restricted to names. In sum, interest in
this book will be primarily within the ranks of specialists.

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< WWW Review: Original Version >
URL:
  <http://www.biennale-de-lyon.org/biac97/fr/fr-manif.htm>
Reviewed by Nathalie Laforgue
E-mail:nlafforg@imaginet.fr
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What's going on with young French artists and the Internet? Version
Originale has been running in parallel with the Biennale de Lyon
Contemporary Art Exhibition and gives some indications. These 27 artists
belong to the French milieu of contemporary art, but are not, for the
most part, very familiar with Internet technology. It is interesting to
see what they have done with a very low budget. Don't be put off by the
site's slow loading. Click the "Exposition" button on the welcome
page to access the list of invited artists. Some of the sites are
bilingual.

If you don't have time to visit each of the sites, don't miss Fabrice
Hybert's and Marie-Ange Guilleminot's "Virtual Baby". An imaginary baby
grows here with site participation in the form of gifts from everyone.
Each step of the "baby's" new life is accompanied by a scientific
reporter's text, about the risk of the embryo freezing, or about human
evolution and paleontology. An interesting concept though poorly
presented.

The Catherine Beaugrand site is graphically and visually more
sophisticated. In "Luna Park, Dr Caligari" she intercepts us with:
"What is gravity?, What about morality?", to which the artist gives us
no answer but succeeds in creating a strange and beautiful mood with an
intelligent mixture of media, images and texts. Many others of the sites
collected here contain good things, it's worth trying to visit them !

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< Digital Review Notes >
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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, 425 Market Street, San Francisco CA 94107, 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:
leo@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 AUGUST 1997 >
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           |  OPPORTUNITIES  |
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< Visiting artist/lecturer (short term) - Columbus College of Art & Design >
Columbus College of Art & Design
Visiting Artist Committee
107 N. Ninth Street, Columbus, OH 43215, U.S.A.
The Columbus College of Art & Design currently seeks proposals for
visiting artist/lecturer series. Visits can range from 1 day to 1 week.
The Columbus College of Art & Design will cover all expenses related to
travel and stipends available. Submit proposals including a current CV,
documentation of work, a brief statement outlining proposed project and
a return of materials to the above address.
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< Composer/Theorist - Stanford University Department of Music >
Annie Sultan, Secretary
Composer Search Committee
Department of Music
Stanford University
Stanford, CA 94305-3076
NOTICE OF VACANCY
COMPOSER/THEORIST
The Department of Music at Stanford University is seeking applications
for a tenure-track composer/theorist. The position rank is open from
entry-level Assistant Professor to tenured Associate Professor. For a
nontenured appointment, the initial term will be for four years, with
the possibility of renewal for three years before the candidate is
considered for tenure. The envisaged starting date for the initial term
is September 1, 1998.
Teaching duties will include courses in composition, analysis, and
theory, on both graduate and undergraduate levels. Interest in guiding
undergraduate majors' theory program highly desirable. Letters of
application, together with a curriculum vitae, list of works and
performances, should be sent by October 1, 1997.
Other supporting materials will be requested at a later date. Please do
NOT send scores, recordings, or letters of reference at this stage of
the search.
Stanford University is an affirmative-action, equal-opportunity
employer, and actively seeks applications from women and minority
candidates.
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           |  PUBLICATIONS   |
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< Call For Submissions - Journal of Electroacoustic Music >
Pete Stollery
Editor, Journal of Electroacoustic Music
Northern College
Hilton Place
ABERDEEN AB24 4FA
Scotland UK
Email: p.stollery@norcol.ac.uk
CALL FOR ARTICLES
Sonic Arts Network, the national UK body promoting electroacoustic
music, publishes an annual journal for its members. Articles on any
aspect of electroacoustic music in its widest possible context will be
considered for publication. For the next issue, which will be published
in January 1998, we are particularly looking for articles on:

'Aspects of Performance in Electroacoustic Music'
Please submit articles (in English), preferably in Macintosh format.
DEADLINE for submissions: 15th November, 1997.
****
< Call For Submissions - Organised Sound >
The Editors
Organised Sound
Department of Music
University of York
Heslington, YORK YO1 5DD
Email: os@cage.york.ac.uk
URL:
  <http://www.cup.cam.ac.uk/Journals/JNLSCAT/oso/oso.html>

                    CALL FOR PAPERS
Organised Sound
An International Journal of Music and Technology
Volume 2, Number 3
Issue thematic title: Analysis and Synthesis
Date of Publication: December 1997
Publishers: Cambridge University Press
Articles to be considered for publication in the named issue are now
invited. Notes for Contributors can be obtained from the Editors or from the
Organised Sound Web site.
Analysis and Synthesis
The Editors of Organised Sound are seeking papers relating to
musical/multimedia applications of technology. Articles for submission
can fall into four categories: Tutorial articles - focusing upon aspects
of either music, technology or techniques that are intended for
reference and tutorial purposes; Student papers - short articles
highlighting the work of young researchers and composers; Themed
articles - related to any aspect of an issue's theme, or general
articles about compositional approaches and/or technical matters arising
from the application of technology to music. Articles relating to the
theme of a particular issue normally represent about 40% of its content.
Organised Sound also accepts music-only submissions for publication on
its annual CD.
We are seeking themed submissions for Vol.2 No.3 relating to any aspect
of analysis and/or synthesis. Articles on synthesis or re-synthesis
techniques, the analysis of musical works, the synthesis of
compositional techniques, sound/acoustic analysis and representation and
the results of synthesising different media will be amongst the areas
considered for publication.
TIMETABLE for SUBMISSIONS
Articles and other material for the editors' consideration should be
submitted by 21/9/97. If submitted in hard copy, three copies should be
posted to the editors at the address above.
General Aims of Organised Sound
This journal is intended for student, amateur and professional
musicians, musicologists, engineers and members of the public interested
in the application of computers to music. It features papers relating to
any musical activity using computers, and any engineering activity that
has a demonstrable musical aim. Other audio arts, such as multi-media
works or sound sculptures are included. It also provides a focus for
engineers who are involved in the development of musical tools. Each
issue will comprise approximately 60% of its article content to a named
theme.
The editors have formulated the following broad aims:
- To provide a platform for musical and related technological discussion
- To further the dialogue between engineers and musicians.
- To provide tutorial texts for students of computer music.
- To disseminate musical material through the production of a compact
   disk related to articles contained in the journal (one per annum).
- To encourage musical uses of multi-media.

- To encourage (young) specialists in the field to publish and share
  the results of their work.
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                        |  ANNOUNCEMENTS   |
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INTERSCULPT' 97
August 97
This year, our biennal event for new technologies in sculpture is
scheduled from Friday, 3, October, to Saturday, 18, October. As usual,
INTERSCULPT will take place both in Paris and Philadelphia, in:
GALERIE GRAPHES
Luc Monod, Manager
3 rue de Buci
75006 Paris
tel: (33) (0)1-46-33-5757

SILICON GALLERY
Rick DeCoyte, Manager
139 North 3rd Street
Philadelphia, PA 19106
tel: (215) 238-6060
Email: decoyte@omni.voicenet.com
URL:
  <http://www.stratocom.fr/intersculpt/>.
As you know, the opening day is a "First Friday" in Philadelphia:
a "doors open" day for all art galleries, with a large public.
INTERSCULPT is organized by:
* ARS MATHEMATICA (France)
Christian Lavigne et Alexandre Vitkine
* THE COMPUTER AND SCULPTURE FORUM (USA)
Tim Duffield
tel: (610) 430-8557
Email: timd@netaxs.com, and
Rob Fisher
tel: (814) 355-1458
Email: rnf1@andrew.cmu.edu
Inside galleries, we'll show pictures, documents, real artworks, virtual
artworks: 3D shapes, videos, Web sites, etc. We hope to make again
videoconferencing between artists and public: it was very attractive in
1995.
In Galerie Graphes, these facilities will be available:
* videotape, videoprojector (Nec), big screen
* 2 or 3 PC Pentium with large monitors (Packard-Bell)
* scanner, printer, numerical camera (Canon)
* software Corel Draw, Autocad, etc.
* 3-axis milling machine(Charlyrobot)
During the exhibition, we'll organize a special afternoon with lectures
and demonstrations, probably inside the French Senate (Palais du
Luxembourg). Mr Georges Taillandier, Chairman of French Association for
Rapid Prototyping, will be our guest of honour.
We urgently ask interested artists:
* to state their own contribution to IS' 97: physical or electronic
documents and objects for exhibition (small real objects sent by mail),
ability for coming to Paris or Philadelphia, and for livening up the
exhibition...
* to send us as soon as possible ISO, DXF, or STL files, for
robosculptures or engravings to realize during the event, as far as
we are able.
* to send us as soon as possible materials for lectures and the Web site:
slides, prints, digital pictures, videos, comments, updated news
(works in progress, biography,..).
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< Call For Submissions - International Documentation of Electroacoustic
   Music; Berlin, Germany >

TU Berlin, EN8
"Documentation"
Einsteinufer 17
D-10587 Berlin
Fax: (+49) 30 - 314 21143
Email: emdoku@gigant.kgw.tu-berlin.de
URLs:
  <http://www.kgw.tu-berlin.de/EMDoku>   (documentation)
  <ftp://ftp.kgw.tu-berlin.de/pub/EMDoku-incoming> (contributions, corrections)
Folkmar Hein
TU Berlin - EN8
Einsteinufer 17
D - 10587 Berlin
Tel: +49 - 30 - 314 22821
Fax: +49 - 30 - 314 21143
URL:
  <http://www.kgw.tu-berlin.de/KW/Studio/>

Electronic Studio of the Technical University Berlin, Germany
The International Documentation of Electroacoustic Music
The second (printed) edition of the International Documentation of
Electroacoustic Music is finished last year. It is intended as a
reference book which notes the current state of information, in this
case fixed in the year 1995. It is hoped that with the help of our
publications and through user and reader response, this information will
improve, expand and become ever more complete. This form of
documentation is by nature constantly in flux, with the never-ending
addition of new information and works. To facilitate this task we have
put the documentation on the World Wide Web, everyone with Internet
access should be able to get it. If you like to send us corrections or
new worklists of your works, please follow these steps:
- Open the URL <http://www.kgw.tu-berlin.de/EMDoku>
- Click on "Worklist (Database)"
- Choose the proper search-keys in the form to receive the records, which
you want to correct.
- Choose in the same form under output style the entry "none". You will
get the records in a format suitable for many database-programs: one
record per line, the fields separated by tabulators. The field sequence
is described in the project overview.
- Start the search and save the answer-page as "source", i.e. as
HTML-text, with your WWW-browser. If you save the page as text, the
tabulators will possibly replaced by spaces and this will upset the
sequence of fields.
- Correct the data in the text file without changing the field sequence.
If you want to send us new records, please use the same format and use 0
(zero) as id (first field). Please use ISO 8859-1 code for any non-ASCII
character.
- Add your address and e-mail address to the text (for queries)
- Put the corrected text file on our FTP server <ftp.kgw.tu-berlin.de>
in the directory /pub/EMDoku-incoming. Please, send an e-mail to
emdoku@gigant.kgw.tu-berlin.de, to inform us about the transmission.

* "Worklist" data:
Works considered belong to the "serious music" category of
"electroacoustic music" (as normally classified by performing rights
organisations and radio establishments). "Electroacoustic music"
generally deals with "music for, or with, loudspeakers" (only in the
area of computer music where note- rather than sound-generation may be
employed, is this not necessarily the case such cases would be noted as
"score" in the entry for "type", see for example certain
computer-generated scores by Xenakis).
The 12 [or 13] fields in the work-list data bank are: { with examples}

```
ID-number                                    { 6641}
first name (multiple entries possible)     { Sukhi%Folkmar}
surname (multiple entries possible)        { Kang%Hein}
title                                        {Odyssee}
year                                         { 84 / 85}
type (see "abbreviations")                   { C}
duration (in minutes : seconds)              { 9:52}
tracks                                       { 4}
instrumentation (see "abbreviations")        {}
comments (including publisher)               { for the festival "unerhoert"}
LP, CD (multiple entries possible)         { Muse MSC - 003 }
studio (multiple entries possible)         { TU Berlin }
Not facultative:
country (multiple entries possible)        { D}
```

Field delimiters are: "Tabulator" between fields "%" between multiple
entries in one field and "CR" between entries.
As mentioned before, use "0" (zero) in the field "ID-number" for new
works, otherwise the number obtained from the list of the works you have
searched for.
A complete list of the abbreviations used (especially important for
entries in "type" and "instrumentation") are available in the file
"Abbreviations" on our server:

    <http://www.kgw.tu-berlin.de/KW/Studio/EMDoku/Abbreviations.html>

These abbreviations are derived from English terms and/or the
"Electronic Music Catalogue" by Hugh Davies.
* "Studio" Data:
This Data-Base is now not available, because of missing information from
the international EM-Studio field. This is the reason for this Call! But
in near future this file is available again!
Studio names appear in their official (long) forms as well as in any
abbreviated forms under which the studio may be known, or which have
been adopted in our work list for reasons of space-saving. The number
entered under "works" indicates the number of works entered in a
studio's "Worklist" file. Countries' postal abbreviations have been used
for country sorting. (As concerns Germany, the "historical" studios of
the GDR are classified separately from those of the Federal Republic of
Germany; the same also applies to a few other east European countries.)
Up to now, non-European countries have only been partially represented.
This is one of the main reasons for our present questionnaire (our first
census was completed in 1990).
The 14 fields in the studio data bank are as follows: (please conform to
these as closely as possible) {with example} :

```
complete studio name                         { TU Berlin Elektronisches
                                               Studio}
abbreviated studio name (for work list)    { TU Berlin }
type of studio (private, group, University) { University }
contact person, studio director, co-workers { Folkmar Hein }
address: street                              { Sekr.EN8, Einsteinufer 17}
country                                      { D}
postal code                                  { 10587}
city                                         { Berlin }
tel                                          { (+49) 30 31422821}
fax                                          { (+49) 30 314 21143}
email                                        { emdoku@gigant.kgw.tu-berlin.de}
number of works in studio work list        { 217}
year of studio founding                      { 1954 }
year of studio closing                       { - }
equipment. facilities, hardware, software  { link: http://www.kgw.tu-berlin.de/}
comments (research, concerts, etc.)          { abbreviation: AfEM: Blacher, ...
```

A complete data base containing all entries is available on diskette;
please contact ICMA. Any changes, improvements or supplements as well as
orders for our book should be sent to the addresses above.
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<  Call For Submissions - ICMC98  >
ICMC98 - Conference Management Services
600 E. Madison, Room G-121
University of Michigan
Ann Arbor, MI 48109-1372 USA
      1998 International Computer Music Conference (ICMC98)
                     October 1-6, 1998
                 University of Michigan
                     Ann Arbor, MI
                         USA
                 CALL FOR SUBMISSIONS


All music and installations must be POSTMARKED by
December 1, 1997.
PAPERS, POSTERS, DEMOS, and PRESENTATIONS
   ICMC98 seeks papers, demos, presentations and posters in all
   aspects of computer music.  All submissions are subject to
   peer review according to the following categories:
        Long Paper - 8 pages published in the Proceedings and
                 30 minutes presentation time
        Short Paper - 4 pages published in the Proceedings and
                 20 minutes presentation time
        Demo/Presentation - 4 pages published in the Proceedings
                 and 30 minutes presentation time
        Poster - 4 pages published in the Proceedings and
                 20 minutes presentation time
   For submission guidelines, please see the ICMC98 WWW site
   after September 1, 1997 or the ICMC98 Brochure (initially
   available at ICMC97).
   Note:
        All paper, poster, demo and presentation proposals should
        be submitted by e-mail to:
          <icmc98-papers@umich.edu>
        no later than December 1, 1997.
   Notification of papers, posters, demos and presentations
   acceptance/rejection is May 1, 1998.


MUSIC AND INSTALLATIONS
   ICMC98 is particularly interested in electro-acoustic music
   that includes some aspect of human real-time performance.
   University of Michigan Ensembles participating in ICMC98
   include the Symphonic Band (woodwinds, brass and
   percussion), the Contemporary Directions Ensemble (ensemble
   committed to the performance of new works), Percussion
   Ensemble (electronic and acoustic percussion), the Digital
   Music Ensemble (electronic and acoustic instruments) and the
   University Dancers.
   Since the University of Michigan School of Music offers
   studio instruction in virtually all traditional Western
   instruments, small ensembles can easily be created as
   required by the ICMC98 program.
   A number of architecturally-interesting spaces are available
   for installations.  These spaces are in close proximity to
   ICMC98 sessions.
   For a submission form, please see the ICMC98 WWW site after
   September 1, 1997 or the ICMC98 Brochure (initially
   available at ICMC97).
   Submission Fees:
   ICMA members may submit up to two works (installations
   and/or music) at no charge.  Each additional submission must
   be accompanied by a $20.00 submission fee.
   Each work submitted by a non-ICMA member must be accompanied
   by a $20.00 submission fee.
   Note:
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Musical scores must be professionally prepared to receive a
    performance.
    All fees are in US dollars.
    Notification of music/installation acceptance/rejection is
    March 15, 1998.
****
< Call For Composers & Presenters - SEAMUS '98 >
Judy Klein
SEAMUS
130 West 17th Street, #7-S
New York, New York 10011
Email: jak@maestro.com

   SEAMUS '98 - CALL FOR COMPOSERS & PRESENTERS
Society for Electro-Acoustic Music in the United States
SEAMUS National Conference
April 16-18, 1998
Dartmouth College
Hanover, New Hampshire
The Society for Electro-Acoustic Music in the United States is pleased
to announce the 1998 SEAMUS National Conference, to be held at Dartmouth
College in Hanover, New Hampshire. Any current SEAMUS member, or any
citizen or legal resident of the United States may submit works to the
conference.
The Music:
Students and composers of all ages are invited to submit a maximum of
two works. Electro-acoustic music of all genres and most configurations
will be considered: tape pieces, live-electronics, synthesizer,
interactive works, text-sound compositions, radiophonic, sound art,
sound installations, etc.
Please send proposals by October 15, 1997 (DAT, cassette, VHS-video,
scores, etc.). Please include the following with your submission:
* A list of equipment required for performance or installation of the
  work. Please indicate whether the composer can and will supply some or
  all of this equipment.
* Performers required besides yourself and whether you can provide them.
* Brief biographical information on the composer and brief program notes.
* A self-addressed, stamped postcard for confirmation of receipt of
  materials.
* A self-addressed, stamped envelope for return of materials, should the
  composer desire they be returned. Please do not send original tapes (or
  scores); SEAMUS cannot be held responsible for the loss of materials.
* Submissions by citizens of the US who are not SEAMUS members are
  subject to a submission fee of $15. per item. All submission fees are
  non-refundable.
For questions regarding feasibility, contact Judy Klein
(jak@maestro.com) or Jon Appleton (jon.appleton@dartmouth.edu).
The members of selection committee will be Judy Klein, Chair (New York
City), Ted Apel (University of California, San Diego) and Chin-Chin Chen
(University of Illinois, Urbana-Champaign). Notification of committee
decisions will be sent by letter on December 1, 1997.
The Papers, Panels and Ideas
Suggestions for papers, panels, spontaneous discussions and the
dissemination of ideas on the history and aesthetics of listening to and
creating electro-acoustic music. Welcome are proposals concerning
technology and its effects on music.
* Abstracts of papers to be presented.
* Description of proposed panels with suggestions for participants.
* Other original forums for the discussion and dissemination of specific
  ideas.
Please send these by October 15, 1997, preferably by e-mail, to:
John Puterbaugh
Department of Music
Woolworth Center

Princeton University
Princeton, NJ 08544-1007
Email: john@silvertone.princeton.edu
Please include brief biographical information concerning the
author/presenters. Submissions by citizens of the US who are not SEAMUS
members are subject to a submission fee of $15. per item. All submission
fees are non-refundable.
The members of the selection committee will be: John Puterbaugh, Chair
(Princeton University), Mara Helmuth (College Conservatory of Music,
University of Cincinnati) and Elainie Lillios (University of North
Texas). Notification of committee decisions will be sent by letter on
December 1, 1997.
Individuals whose works, papers, etc. selected for inclusion are
required to attend the conference.
A maximum of two pieces may be submitted. Dartmouth College will pay
licensing fees through ASCAP and BMI. Neither SEAMUS nor Dartmouth
College will pay rental fees for performance materials. Composers
submitting works will supply tapes (and scores) for performance at no
cost to Dartmouth College or SEAMUS.
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* Approval pending

IMPORTANT DATES:
All submissions due: October 31, 1997
Notification of acceptance: February 6, 1998
Final manuscripts due: March 20, 1998
IEEE Multimedia Systems is an annual conference organized with the
objective of bringing together researchers, developers, and
practitioners from academia and industry working in all facets of
multimedia, content authoring, processor technology, and systems design.
The conference serves as a forum for the dissemination of
state-of-the-art research, development, and implementations of
multimedia systems, technologies, and applications.
A key objective of IEEE Multimedia Systems' 98 is to create a program
that achieves a balance between theory and practice, academia and
industry, systems/tools-oriented research and content creation. The
topics of interest include, but are not limited to:
        * Network and operating system support for multimedia
        * Quality-of-service control and scheduling algorithms
        * Multimedia file systems and databases
        * Audio and video compression

* Sound and MIDI music, surround and around video
* Set-top technologies and operating systems
* Multimedia processor architecture
* Computer-aided training and education, tele-medicine
* Animation and morphing, fractals and rendering
* Virtual reality
* Mobile network architecture
* Intelligent network applications
* Internet and intranet applications
* Web servers and services
* Multimedia conferencing, Internet phones, and mail
* Electronic commerce
* User interfaces
* Authoring systems
* Entertainment and games

IEEE Multimedia Systems' 98 will include a single-track technical program, a full day of tutorials, and several new exciting features such as focused technical workshops, exhibits/demonstrations, and special multimedia showcase events in the evenings.

You are cordially invited to participate in IEEE Multimedia Systems' 98 in one or more of the following ways.

TECHNICAL PAPERS

Technical papers are scheduled to be presented on June 29-July 1, 1998, and will be published in the Conference Proceedings. Descriptions of original and significant research, the results of empirical studies, and innovative applications in the area of multimedia systems are solicited. Please submit 5 copies of each paper. Submissions must use a minimum of 10-point typeface, and should not exceed 15 single-spaced pages (preferably double sided), including figures, tables, and references. Where applicable, submission of prototype demonstrations or videotape presentations are encouraged to supplement the papers. For each paper, please also submit a cover page containing the title of the paper, author names and their affiliations, the topic area(s), and an abstract. The cover page should be submitted in plain text format by e-mail to: ieeemm@sqi.utexas.edu.

PANELS

Panel presentations are scheduled for June 29-July 1, 1998. Topics that examine innovative, controversial, or otherwise provocative issues are being sought. Proposals for panels should be limited to 2 pages and include a 2-paragraph publishable biography of the panel organizer and the number of panelists. Please send an e-mail to ieeemm@sqi.utexas.edu for more information.

TUTORIALS

Tutorials are scheduled for June 28, 1998. Topics for both novice and seasoned professionals are solicited. Tutorial proposals (at most 5 pages) should include a description of the subject matter, and a 2-paragraph publishable biography of the instructors. Please send an e-mail to <ieeemm@sqi.utexas.edu> for more information.

DEMONSTRATIONS

Demonstrations are scheduled for June 29-July 1, 1998. Working systems in technical and artistic categories are solicited. Submissions (at most 2 pages) should include a description of the demonstration requirements, a 2-paragraph publishable biography of the demonstration leader, the number of people involved, and demonstration samples on CD-ROM, the World Wide Web, or a VHS NTSC video, as appropriate. Please send an e-mail to ieeemm@sqi.utexas.edu for more information.

WORKSHOPS

Workshops are scheduled for June 29-July 1, 1998, focusing on techniques, tools and breakthroughs that will carry members of the multimedia research and development community and field practitioners into the 21st century. Each workshop plans to relate to a common area of technology and present the innovation(s) therein. Competing technical approaches will be organized for each session to promote interaction with the audience. Workshop proposals should include a clear statement

of objectives, the target audience, and a 2-paragraph publishable
biography for the workshop leader. Please send an e-mail to
<ieeemm@sqi.utexas.edu> for more information.
EXHIBITS
The IEEE Multimedia Systems'98 will offer multimedia product vendors and
publishers an opportunity to interface with more than 400 conference
participants worldwide. Displays and demonstrations of product lines may
include (but are not limited to) technologies and research prototypes as
well as commercial products. Please send an e-mail to
<ieeemm@sqi.utexas.edu> for more information.
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Rhizome has announced a new service, Stockobjects, for artists. Artists
may submit images, animations, Shockwaves, 3D models, QTVR movies and
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